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TRANSPLANTED.

WRITTEN FOR THE NEW YORK CLIPPER,
BY GEORGE BIRDSEYE.

Poor drooping flower, when
on her gentle breast,
In happy rest,
How fair you bloomed, as
curled your leaves the
while
In joyous smile.
Her eyes your sunshine,
and her tears your dew;
'Twas bliss to you.

She pluck'd you in your
beauty and your pride,
Your prayer denied,
All laden with her wealth
of smiles and tears
That so endears,
And from the breast where
once you grew divine.
Placed you on mine.

Alas! how soon the ruth-
less hand of grief
Touched every leaf!
You could not bear trans-
planting, tender flower,
From that sweet bower:
And fading, wasting, pining day by day,
You die away.

Would you, restored to her dear breast again,
Bloom fresh as then?
How could I hope that joy could fill your heart
From her apart?
I feel I need her sunshine and her dew
As much as you!

Monticair, N. J.

GERONIMO,

OR THE FETTERS OF FATE.

TRANSLATED FROM THE FRENCH OF HENRI CONSCIENCE FOR THE NEW YORK CLIPPER,
BY DUDLEY WINTHROP MOORE.

CHAPTER III—CONTINUED.

"The springs seem good," said the latter. "Run behind St. George's well and fetch me a pint of Rhine wine," he added, in a commanding tone.

"You know our master forbid it. Let me go; signor ordered me to return to the factory at once."

"Get the wine, I tell you! or I'll break this spring in a thousand pieces over your old hump!"

"Always insulting, and seeking a quarrel," murmured Bernardo. "You know very well that good-will isn't wanting in me. I'll go for the wine—but give me the money."

"Money? I might turn a hundred somersaults in the air without fear, for not a red farthing would fall from my pocket. Lend me the worth of a pint."

"My purse is empty, Julio; but yours? Master gave you, as late as yesterday, I don't know how many shillings. You told me so yourself."

"Pshaw! the dice swallowed the whole of them."

"Hardened gambler!" said Bernardo with a sigh. "You would risk your soul at play, if anyone were to put up a copper against it."

"Quite likely," replied Julio in a mocking tone; "it isn't worth much more."

"Fie! what impious words! We're all alone here, 'tis true; but there's someone above us who hears what we say. He'll punish you, Julio."

The red-faced man shrugged his shoulders.

"Go on with your nightly carousals," retorted Bernardo; "lose your money at play, blunt your intelligence in drunkenness; there's a gibbet and rack at the end of this fine road, and behind them laughs the Devil, who welcomes all erring souls. Adieu; think over my words; reflect that God will ask you for an account of your life one of these days. Good-bye, until to-morrow!"

Julio sprang towards the little door, locked it, and put the key in his pocket.

"Stop such child's-play," said the other, visibly uneasy. "Open the door, Julio, or I'll complain to master."

"What do I care about master?" said the red-haired man, laughing. "You say I'll end on the gibbet? No, no. Who plays with the sword will perish by the sword," says the proverb. I've thrust so many through and through with my dirk that my turn will come some day. We had a grand merry-making again last night, Bernardo. I floored about eight of them and pierced one fellow's arm; and as for the two or three other ones that sprawled at my feet, my dirk knows better than I what become of them. Come to the house a moment, and I'll tell you how it all happened."

"No; I haven't got the time."

"Zounds! you must find time, then; you shan't leave this place before you hear about the adventures I had last night."

"It's always the same story. Were I to believe you, Lord knows how long ago, there wouldn't have been a spot in the cemetery to bury your poor victims in. Open the door, Julio, and let me go, I beg of you."

"I'm alone here all day long, and can't exchange a word with a soul," said the other, seizing his hand and dragging him towards the house. "You shall listen to my adventures, whether you will or no. Judge by the recital of my great deeds, Bernardo, what an honor it is for you to have such a fearless man for a comrade. Now, don't show any resistance, for you know how useless it is with me. Don't smile like that; if I wanted to try it, I could play with you like a ball. But you're my friend—besides, you're too weak to show the least resistance. So, fear nothing."

They reached the house and entered a sort of parlor, where Julio threw his spring upon the table, and, taking a seat, said to his companion:

"Sit down, Bernardo—you're going to hear strange things. Do you know Brufferio the Ribald? He's a knave like a giant, who doesn't care more for a man's life than a fly's. There's not a man in all St. Andre's parish that doesn't tremble before his glance. In Livre lane there's a tavern in a big cellar where you can hear the dice rattle from morning till night, and the Devil alone knows where the piles of gold come from that are gambled away there. As I was wandering through Livre lane late last night, the sound of dice struck my ear. Now, look you, Bernardo, that sound attracts me like entrancing music; it's stronger than my will. I descended to the tavern and called for a glass of beer. Then I took a seat among the players and dared some of them to play against me. I won and lost by turn; but fortune favored me finally, and my pocket was soon so full of silver that it threatened to burst under the weight. I had told the hostess to bring each loser a pint of wine. You see, I wanted to console them; but, notwithstanding such generosity, the rogues stared at me with glittering eyes, and seemed bent on attacking me. They tried to pick a quarrel with me. It was a regular band of thieves and assassins, Bernardo; but the foul-mouthed wretches clearly saw who they had to deal with. 'One knife keeps the other in the sheath,' says the proverb. My haughty look, my bold words, my fearless face, kept them at a respectable distance. Suddenly the dreaded Brufferio entered the cellar. He had no sooner heard from his comrades how luck had favored me, than he challenged me to throw dice with him. I asked for nothing better. I don't know how it was, but I lost at every throw. We kept doubling the stakes; the cold sweat stood right out on my face on seeing the florins go from my pocket to his. One more throw and my last farthing might be taken from me. Luck favored me this time; but Brufferio pretended that one of my dice had been cocked by my beer-mug, and he swept everything into his pocket. I sprang to my feet and denounced him as a cheat, whereupon he slapped my face. It was beyond my nature to stand such brutality; so, furious and panting for vengeance, I rushed to a corner of the cellar and drew my knife. Simultaneously twenty other knives leapt from their sheaths against me. You think this frightened me and made me tremble, Bernardo? You don't know me. When I find myself in such peril, the sight of a whole army can't frighten me; for, I may say it, courage and fearlessness are my strongest traits. When I saw the wretches were going to throw themselves upon me, I wound the skirt of my doublet round my left arm, and, bounding forward like a lion, began to strike, slash and thrust about me so roughly that all, even the gigantic Brufferio, fled from the cellar. I pursued them to the street, where the fight began afresh, but it ended badly for my adversaries. In less than a few moments Brufferio was stretched dead on the pavement between two of his comrades. The others had taken to flight, and I found myself alone on the field of battle as a triumphant victor. I remained there a quarter of an hour to see whether other enemies would show themselves, but the rascals had had enough of it for one night."

Bernardo had listened to this story with an incredulous smile. When Julio had finished, he shook his head in silence.

"Well, what have you got to say about my adventure?" queried Julio. "Couldn't it be related in the chronicles as a heroic act?"

"Aye, aye, certainly. In your place many a one would have fainted away with agony. But it seems to me that I saw Brufferio, whom you say is dead, walking in perfect health this morning on Meir square."

"Impossible; you're mistaken."

"Perhaps so; but I know the Ribald well, for I have seen him twice in the pillory."

"If he isn't dead, he won't appear in the streets for six months to come."

"And did you recover your money from Brufferio?"

"What do you ask?" said Julio.

"Since he was stretched out at your feet, why didn't you take back the money he had stolen from you?"

Julio seemed to seek a reply, and murmured after a moment:

"You're right. In the excitement of the struggle I didn't think of it—besides, I hadn't time; the night-watchmen hastened to the spot on hearing the noise, and you can easily imagine I had no desire to fall into the hands of the bailiff."

"I don't understand you very well; I think you told me that you had remained there about a quarter of an hour," said Bernardo with a slight smile. "There must have been a great deal of blood spilt, Julio!"

"Torrents, as you can readily believe."

Bernardo looked at his companion from head to foot and evinced great surprise.

"I would ask you something; but you wouldn't understand the joke and might get vexed at me," he said.

"Tell me frankly what you think," replied his companion.

"I'm extremely astonished, Julio, that there's not the least little drop of blood, and not even a spot, on your clothes. With your permission, I believe you have dreamed all this."

Julio sprang from his seat, ground his teeth, and, looking at his companion as if he wished to devour him, cried:

"What! you dare to make fun of me? Are you tired of life? Fool, if I only raised my hand, you'd be crushed to pieces!"

"You must pardon me, Julio," said Bernardo in a half-ironical, half-beseeching tone, rising. "I believe all you have told me. I've never doubted your marvelous courage. You mustn't take it in bad part because I laugh at serious things sometimes; this kind of jesting is characteristic of men."

"If you weren't a little bit of a man, a feeble and powerless being, you'd be sprawling at my feet by this time," grumbled Julio. "I have a great mind to plunge my knife into you, for all that."

"Leave it in the sheath, for the love of God, Julio; I'll run and fetch you two quarts of beer without further delay."

"Aha! hypocrite, so you've got money!" cried Julio with joy. "Well, I'll be your friend again, if you do me a service. I'm in absolute need of money; lend me a few shillings, and the first man that looks crosswise at you is a corpse."

"If I had a few shillings to give you, Julio, you would probably take to your heels and gamble them away again."

"No, you are mistaken this once; I'll use the money to pay for certain things which master ordered me to buy yesterday."

Bernardo took a little purse from his doublet and emptied its contents into his companion's palm.

"There are two shillings," he said; "it's all I possess, and I fear they will go to join the others."

Julio thrust the money into his pocket and murmured:

"I don't pretend that I won't go to St. Andre's parish to-night to see if anyone dares to beard me again; but I won't gamble."

"Julio, Julio, I pity you!" said Bernardo, sighing. "Not that I want to lecture you, but you have an old and unfortunate mother, who needs your aid. You are always talking of sending her assistance, and for the last six months your money has gone at play. Who knows if your mother isn't suffering hunger?"

This reproach appeared to move Julio deeply. He lowered his eyes and seemed absorbed a moment in gloomy reflections. He soon raised his head and said despondently:

"Never speak to me about my mother again, Bernardo; you touch the only place in my heart that still has feeling. But you are right. I'm a monster! Oh, this cursed play! But I'll grow better. Be off now, so that I can resume my work."

"But what are you about?" queried Bernardo. "This is the third spring I have had made for you, and each time by a different locksmith."

"It's a secret between my master and me."

"A secret!" murmured Bernardo. "Springs a secret! What can it be?"

"Come; I'll let you see it," said the red-haired man. "Signor can get angry if he will; little do I care; but you mustn't breathe a word about it, Bernardo. You must be as silent as a deaf mute."

He led his companion to the threshold of a chamber, and, having pushed open the door, showed him a large arm-chair, which in form resembled the other chairs that surrounded it, but from the arms of which projected two large springs.

"That's what I have been at without respite for the past four days. I wish this bewitched seat were in the Devil's clutches! It has cost me a pint of sweat already. But the new spring will be good. A few moments more and it will be done."

Bernardo considered the unfinished object with singular attention, and appeared frightened.

"Heaven!" he exclaimed, "what is it? A chair to trap someone in! Do they want to lay hold of somebody here?"

Julio made an affirmative sign with his head.

"God protect me!" murmured Bernardo, pale with anxiety. "What's going to take place here? Does our master know anything about this terrible piece of furniture?"

"Wasn't it himself who ordered you to bring the springs?"

The stubby man crossed himself and muttered a few words.

"Ha! ha!" exclaimed Julio suddenly, bursting into a laugh; "the naive fellow! He already sees a victim in the chair and the blood flowing in streams. Reassure yourself, Bernardo; what I am making is only to be used to satisfy a whim of master's. He's going to have the garden cleared and the fountain put in order, and this chair is to be placed in one of the arbors near it. Whoever sits in it will be caught, and the salamanders of the basin will deluge him to his heart's content. I tell you, it's a crotchet of master's."

"What a coward I am, to be sure!" exclaimed Bernardo, laughing at his own fright. "It will be a good joke. Open the door now, Julio; they must be getting impatient at the factory on account of my long absence."

The two left the house in conversation and proceeded towards the little door in the wall.

The red-haired man soon returned to the house alone. He took the spring from the table and carried it to the chamber where he had frightened his companion with the revelation of his master's secret. There he squatted upon the floor beside the infernal trap, and began to arrange the spring and try if it produced the desired effect. While thus employed he indulged in the following monologue:

"What a stupid humpback! One could make him believe that cats lay eggs! And he swallowed all my story about Brufferio as Gospel truth. The craven! In order to do him out of his last copper, one only needs to scare him. I've two shillings. Night is coming on—it's growing dark. I'll go to the "Silver Die" presently. First I'll play a few farthings, then one or two silver pieces, and cap all with florins, or crowns even! This time I'll stop playing as soon as I feel my pocket full of silver. Then, you see, I can well afford to send something to my poor mother I wonder how she is getting along at present? Who knows but she may have left this world already? Perhaps it would be better for her, since she's poor and blind! What a fine support she has in her only son, who is obliged to hide his real name so as to escape the headsman!—a gambler, a drunkard, a true jail-bird! Well, if I'm in luck, I'll send her something all the same. Signor promised me he would see that it reached Lucca. Ah! the spring is fixed! Let's see if the machine does its duty."

He rose and placed his hand on the arm of the chair, as if intending to sit in it; but he started back suddenly, exclaiming:

"Ass! you were about to do a fine thing. I'd have been caught in my own trap; and if signor had forgotten to come here this evening, I might have been squeezed in this treacherous arm-chair until to-morrow morning. Do I hear anything? A key is grating in the garden door. It's Signor Turchi."

Resuming his previous attitude before the arm-chair, and with his back turned to the door, Julio set to work again with his file, apparently with extraordinary ardor, and, to give himself an air of indifference, began the first lines of some drinking-song.

The door opened, and Signor Turchi appeared on the threshold of the room. He remained motionless a moment, contemplating his servant, who continued his song as if he had not perceived his master's coming.

Simone approached his servant slowly, and placed his hand upon his shoulder; but, before he could utter a word, Julio drew his knife, and, springing to his feet, made a threatening gesture at him.

"Is it you, signor?" he exclaimed. "You glide through the garden like a burglar. It's so dark now that a misfortune might have happened to you."

"Cease this stupid humor, Julio. We do not attempt to kill men before knowing their stamina."

"You think so, signor! If five or six individuals were to surprise me, not one would remain alive!"

"You speak as if the life of a man were not worth a pin in your eyes."

"Less, signor; it isn't worth its head."

"Well, we shall see," said Simone Turchi in a strange tone, and turning to the door. "I have heard you boast for years; to-night I will know what you are—whether a coward or a man of courage."

Julio drew himself up proudly, struck a tragic attitude, and was about to speak, but his master did not give him the opportunity.

"No vain words!" said Simone in an imperious voice. "Light your lamp and come to my bedchamber."

He quitted the room without inquiring about the arm-chair, and ascended a winding flight of stairs. Having entered a large apartment, he threw himself upon a seat, and began to pass his hands across his brow like a man assailed by vague but painful thoughts. After a moment of this feverish agitation his hands fell by his sides, and, with his eyes lost in the partial obscurity of dusk, he muttered:

"So it is decided! I must take the life of a friend! *He* my friend? He is my mortal enemy! Didn't he steal Maria's love from me? Hasn't he crushed all my hopes? Hasn't he prepared my ruin, and condemned me to everlasting infamy? His uncle has consented; he will become his partner in business—the possessor of an immense fortune, Maria's husband. He will be powerful, rich and happy. He will swim in luxury, astonish the world by the splendor of his life, and cast from the height of his grandeur a look of legitimate pride upon the lost and ruined Turchi! Oh, damnation! and what will happen to me? Deodati will discover that I owe him ten thousand crowns. He will have me arraigned. I will be condemned as a knave; it will be found out that I spend more than I make—outraged, despised, scoffed at, I will fall into an abyss of misery and infamy, and there remain forever! Aha! No! no! He must die! His death alone can save me. If he perishes as I have contrived it, I no longer owe the ten thousand crowns, Maria becomes my wife, and I am master of her dowry. Then I remain the powerful, proud, honored manager of the house of the Buonvisi! But time presses; to-morrow it may be too late. I hear Julio coming. All my hope rests on him."

ZAZEL, Sensational Gymnast.

The servant entered the room and placed a lighted lamp upon the table.

"Well, signor," he said, "what test do you want to put my courage to? No matter how difficult it is, you may be sure I'll stand it with honor to myself!"

"Close the blinds and windows," said Turchi. "Take this seat before me, Julio, and listen attentively to my words. What I am going to tell you is very serious."

The servant looked at his master with a sly, incredulous smile, then took a seat facing him in silence.

"Julio," began Simone, "I am sad and undecided. There is a man who feigns to be my friend, yet who has been pursuing me for years, as if he were born for my misfortune, calumniating and deceiving me with venomous arm-chair until to-morrow morning. Do I hear anything? A key is grating in the garden door. It's Signor Turchi."

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NEW YORK CLIPPER.

SATURDAY, OCTOBER 6, 1877.

TO CORRESPONDENTS.

No Answers by Mail or Telegraph.

UMPIRE, Elizabethport.—Unless special rules were adopted for the government of the race, then the rulings of the referee and judges were as erroneous as they were absurd. The laws of boat-racing do not restrict the weight of a coxswain, and a boat having a clear lead may take an opposing boat's water, remaining therein so long as no fouling takes place. In rounding the stake-boat, the crews may be as close together as possible; but if the oar, boat or person of one competitor comes in contact with the oar, boat or person of another competitor, it is foul, and the party committing the foul should be disqualified. If no such foul occurred in this instance, the first boat completing the course wins the race.

FISHERMAN, Halifax.—You make a mistake when you say that in giving Wallace Ross' record, we stated that he had won six match-races (single scull) previous to his race with Smith. The only match-races that we are certain that he rowed before that time were that with Harding in 1873, and those with Brayley in 1876. As to his races with Nicholson and McLeod, we do not know whether they were matches or not. As the matter was left to Ross himself for decision, we have nothing to do with it; but we will say that it is not actually necessary that articles of agreement should be signed in order to make a match regular.

JOHN BEAMAN, St. John.—1. The result of the races at the Centennial regatta did not affect the championship in any way. It is not customary to row for the title of champion sculler or crew otherwise than in match races between two men or two crews, which for obvious reasons is the only way in which the position should be contended for. 2. Evan Morris is champion sculler, and there has been no race for the four-oared championship of America since the Paris Crew and Renforth's crew rowed on the Kennebeccasis in 1867.

INQUIRER, Southbridge.—1. John C. Heenan's only prize-ring encounters were with John Morrissey, Tom Sayers and Tom King. The first and last were lost by Heenan, and in the second a draw was mutually agreed upon, after the American found that he could not induce the referee to appoint a time to renew the battle, after it had been broken up by Sayers' friends on the first day. 2. The fight between Heenan and Morrissey was for $5,000 and the championship.

R. R.—Longiellow is said to have made the first mile of a two-and a-quarter-miles race in 1:40 at Saratoga, N. Y., July 14, 1871. It was for the Saratoga Cup, and he won it. Whether he won or lost the race, that is the time credited to be a record for him, and the parties who timed him might as well have announced that he went in 1:30. Time that is not of record, even though given to the public by judges, is no time at all; and that is what Longfellow's alleged 1:40 is.

H. O. H., Tuckahoe.—In cases of bases-runners running to second, third, or home base, it is necessary that he be touched by the base-player or fielder while off a base, except they—the base-runners—be forced off by the act of the batsman hitting a fair ball. In the latter case it is not necessary to touch the base-runner, the mere act of holding the ball on the base he is running to before he gets there being sufficient to put him out.

H. in Hartford.—1. The riddle will be solved in our baseball columns. 2. About thirty-four years old. 3. There is no such work. It is not a fixed game—merely all fours rendered stupid by innocents taking a hand, as alike on any two places. 4. Nearly all non-publishing dealers in books. Address John Fyne, bookseller, Nassau street. 5. Thanks; shall examine list carefully. There are many that we already have, though we did not know of the rounds.

FRESH, Boston.—1. Tim Collins was at last accounts confined in an insane asylum near Boston, Mass. He peddled fruit in the streets of that city for a while, and was arrested by an agent of the S. P. C. A. and sent to the workhouse for driving a disabled horse. 3. No. It is Charles Collins, lately of the Washington (D. C.) Gymnasium, who was styled "the cast-iron man," and who fought George Rooke.

JAMES MCG., Mattawan.—The regulations adopted by the National Rifle Association require that, in shooting from a standing position, the little finger of the left hand be placed in front of the lock-plate. No objection is made to the elbow resting against the body. Fixed artificial rests are not allowed, the forearm and hand being clear of all support.

PARIS, Boston.—1. We think you have been misinformed regarding the age and "form" of "Old Jerry." Cleghorne, who was beaten by Weldon, Montgomery and Travers, and defeated Reilley (fatal to the latter), was born in 1822 and stood 5ft. 8in. in height. 2. We do not believe anything could be done in the matter, especially as the present Viscount Jerry is the heavier man by about thirty-five pounds.

FRED.—The rule cited refers to the cassino of twenty-five years ago. It regulates the game cassino of to-day—that is, that kind of cassino in which every game or every "leg" consists of one hand. When the game is 11, 15, or 21 up—in fact, any given number—the rule among good players is "First call, first out, and a miscall forfeits the game."

J. B. F., Poughkeepsie.—1. It is next to impossible to decide such a play on the merits of the case. It was used long before negro minstrelsy originated. 2. The distance rowed in the race between Ed. A. Trickett and M. Rush in Australia, June 30, was about three miles and a half, straight away. 3. In the latter event the winning time was 23m. 26s. More than that we cannot tell you.

T. OPERATOR, Brooklyn.—The first railroad built in the United States to carry passengers and freight was one and Ohio, begun July 4, 1828. Like every other railroad, its length was gradually increased. The cars were drawn by horses until 1835, when it extended to Ellicott Mills, a distance of thirteen miles.

H. P. H., Bellows Falls.—1. He cannot be made to play again. 2. That is not railroad euchre. You are merely calling it such. You should call it all possible hands in your forehand by the same process as that by which you make a "spread" count eight points, and a "whitewash" two games—that is, by agreement.

O. I. C., Chicago.—The rule has never been changed in regard to five innings constituting a game. Less than five complete innings is no game. All the men necessary to be put out to complete an inning, and the game in the latter half of the fifth inning to make it a game. Your rule will apply in the sixth, but not in the fifth.

DARLING.—"Beware!" by Johnnie Gough, Jr. "Kind Words are Always Welcome," "There's a Dear One Waiting for Me," "A Dutchman in Love," "The Man that Knew All the Horn," "Don't Talk to Me of Billiards," "The Happy Little Monkey."

A PAINTER, West Meriden.—1. It is a good trade. 2. From $30 to $100 per week, according to ability. 3. If you can draw artistically and correctly, some scenic artist might take you for an assistant. We prefer not to recommend anyone.

CLIPPER SUBSCRIBERS, Eaton Rapids.—Some rules may be found in "American Hoyle," latest edition; others in a work on "Poker;" others on "Euchre;" others on "Draw-poker;" by Henry T. Winterbissonnet. We presume that Ed. James, whose card see, can get them for you.

A. C. Hartford.—All games actually played, except exhibition games—should be counted in the averages, whether drawn or not. The 8 to 5 game is not "null and void." Both should be included in the averages. 2. About 29.

W. F., Oswego.—1. We would not advise you to undertake such a venture; the lady being entirely unknown, it might result disastrously. 2. Yes, under certain conditions. In some places you would be required to pay both city and county licenses; in others only city.

R. G., Stewartville.—1. If the citizens of your town extended a liberal patronage to amusements, all traveling shows would be likely to visit you. You will find the various combinations noticed in our weekly record.

RED SKIN, Boston.—The bet goes with the umpire's decision, as to which you say nothing. According to the statement submitted, he should have decided the Trenton winner by a score of 9 to 8.

FRANK S., Sing Sing.—1. Ned Searles made the best standing broad jump in this country. 2. No record for professionals in that style of jumping, which is but little practiced.

G. A. D., Buffalo.—The game did not turn out even, there was no tie (except at nine innings, which were not anticipated for in the bet), and the backer of the Buffalos loses.

DISPUTANTS, Warren.—We do not know it, and various ages, from twenty-nine to thirty-five, were given at the time of the marriage.

DIX, Boston.—Write to the Librarian of Congress, Washington, D. C., inclosing stamp for reply, and he will send you the instructions now in force regarding copyrights.

OLD READER.—The first two pieces are MSS., and not on public sale. The burlesque of "Cinderella" can be had of any dealer in plays.

H. R. S., Detroit.—Edwin Booth and Lawrence Barrett have acted together in several plays, but never for the purpose of testing their respective skill and ability.

J. W., Toronto.—"Rip" has been played in all of the principal Western cities and towns, with John Dillon in the character of Pembroke

F. L., Montreal.—The receiver would have to pay the duty, if there is any. 2. The company would not be responsible except in case of gross negligence.

A. K., Chicago.—We keep no such list. Write to the Librarian of Congress, Washington, D. C., inclosing stamp for reply.

TIMES.—F's high put him out. He did not have three to go. He simply had to make the three he gave in order to count the one he needed.

E. D., San Francisco.—Massachusetts, New York, Ohio, California, and probably some other States have laws regulating the performances of children in public.

BARNEY QUINN.—The post-office authorities here inform us that your registered letter has been received by Messrs. Roberts & Son.

I. J. H., Marion.—1. "Dombey & Son" has frequently been dramatized within the past thirty years. 2. He was reared as such.

W. R. W., New Haven.—1. Bradley, decidedly. 2. Cannot say. 3. He earns the assistance, and should be credited with it. 4 See De Witt's Guide for 1877.

TOLEDO.—Both of the games you name can be forty different umpires, one at a time. 2. Your question is not worded clearly.

COUNTRY EXPORT.—They generally work on "space." About the only "regulars" are court-reporters, and their salaries vary largely.

W. F., Toronto.—It loses the bet. Having once said he could not play, he could not play unless A was satisfied for him to do so.

GAIETIE, New Orleans.—We cannot answer you definitely at present. As soon as Tony Pastor returns we will ascertain.

D. AND B., Chicago.—It was Mace who appeared in the Roman statute business in Chicago. We never heard of Tom Allen attempting it.

R. A. W., Milford.—There are considerably over one hundred horses that have a record of less than 2:25. We have not space to publish them in full.

CARRIE W.—No answers by mail. We never saw the gentleman, and do not know his present address. Believe he is not a professional.

F. B. S., Hartford.—1. The Boston Theatre seats 2 972 persons; Hooley's, 1,807; the Stadt Theatre, this city, the largest in the country, seats 3,015.

F. A. H., Boston.—We have no paper for sale containing an account of the Heenan and Sayers fight, neither do we know where you could get one.

F. J., Fall River.—The song is not Delehanty and Heugler's composition, and they have never sung it. Ditson & Co., music publishers, Boston, Mass., can furnish it.

CONSTANT READER.—1. Not unless she is. The person you name have not been divorced. The lady was recently acting in Buffalo.

NICK S., Boston.—7, 3, 4, 5, 2, whole number and four.

GEO. F., St. John.—Her owner can claim what he pleases. Her time is 2:14

R. W. K., Danville.—It is not safe to so bet. The question involves a matter of men's opinions merely.

PA., Maysville.—1:42¾, 1:41¾, by Kadi, at Hartford, Ct., Sept. 2, 1875.

S. B. B., Mt. Vernon.—1:39¾. Ten Broeck, Louisville, Ky.

QUAHAUGS, A. T.—We do not recognize the game under that name.

CONSTANT READER, Winnemucca.—A is right, and he is cool.

GEORGE.—You can shoot quail in Connecticut from Oct. 1 till Jan. 1 following.

BROOKLYN.—1. Mace, Allen, Goss and Dwyer. 2. John Dwyer.

Z. W.—All we know of him is that he is the proprietor of an anatomical museum in this city.

CLIFTON, Clifton.—The Clifton House is on the Canadian side of the Falls.

TROUT, Pittsburg.—The bet being worded that way, B wins.

J. A., Jr.—Call it after the surname of the president of the club.

G. L. P., St. Louis.—High, low, jack, game, sancho, Pedro.

JUNIUS, St. Louis.—We already have a correspondent in your city.

F. D., Louisville.—Yes; Charlotte Cushman and Mrs. F. B. Conway frequently acted Romeo.

G. S., Peoria.—No answers by mail. Gen. Tom Thumb is in California.

W. C. M.—In no one point has precedence. The first to call out is out.

W. B. K., Milwaukee.—See card at the head of our dramatic summary.

MOC., Pittsburg.—A loses, unless B expressly bet that some other club would win.

OLD READER, Binghamton.—We cannot undertake to decide such a matter of opinion.

C. K. F., Lansingburg.—The case was decided last week in these columns.

J. B., Wharton.—1. 2:39¾. Ten Broeck, Louisville, Ky., May 24, 1877.

JOHN P. DOYLE, Madison.—The CLIPPER ALMANAC will inform you.

W. H. J.—Charley Lynch beat Andy Kelly (fatal to the latter) near Huyler's Landing, N. J., Sept. 17, 1856.

F. R., New Orleans.—We do not keep a record of such matters.

S. J. F., Columbus.—A letter addressed to him in care of this office will elicit the information.

KEIZER L., Pittsburg.—It is a secret, and performers do not care to disclose it.

H. C., Saugerties.—"Agnel's Book of Chess," $3, which you can get through Ad. James.

A., Middletown.—Time is not officially taken there, and hence A here is no time.

G. W. G., Phila.—8 is out on his high. If B had not also made game, O would have won on his low.

R. A.—Answer, "Not twenty inches" and "not exactly twenty inches" are different things.

J. S., Galveston.—Address *The Railroad Gazette*, Chicago or New York.

NO SIGNATURE, Montgomery.—Unless B "renegged," he could not change his play.

D. R., Boston.—2, 4, 5, 2, make runs of three and four.

AMICA.—A letter addressed to our care will reach her.

JAMES.—She never acted in "From Frou" in America.

CARRIE W.—No answers by mail. We never saw the gentleman, and do not know his present address. Believe he is not a professional.

W. F. McK., Oswego.—It is our impression that "they are fooling there." Note the initial letters.

PHILLIPS, Buffalo.—Send on your records at once.

CRELY, Columbus.—She is of German parentage.

W. W.—Robert Sconer paid $3.00 for Dexter.

F. F. A., Buffalo.—1. A loses. 2. B would win.

E. H. G., Milwaukee.—A loses, under our rule.

BUFFALO.—The backer of the Rochesters wins.

F. J. V., Laporte.—We cannot spare the time.

DRUGGIST, Philadelphia.—The bet is void.

MILLS, Phila.—A should take two holes.

A. B., Piqua.—Johnny Booker still lives.

W. S. C., Des Moines.—Six in number.

W. H. P.—It is a professional secret.

H. J. C., Kingston.—The bet is off.

R. R. W., Chicago.—The goddess.

W. H. K., Rochester.—You win.

W. J. S., Dansville.—A wins.

GEO. BROWN.—Out of print.

*** Sept. 29: Tweed resumed his serial narrative, and told the New York Aldermen about the tax-levy of 1870 and other interesting matters....Two cases of yellow-fever were discovered in the brig P. M. Tinker from Boston.....Gen. Pearson, at Pittsburg, Pa., was held in $10,000 bail.....The steamship Wisconsin brought 459 Mormons to this city en route for Salt Lake City.....Col. David H. Armstrong was appointed United States Senator from Missouri, in place of the late Lewis V. Bogy.....John K. Buckley brutally assaulted Thomas Johnson in Brooklyn, inflicting injuries which were thought might prove fatal. Both are well-to-do property-owners, and quarreled about a fence at which Buckley took offense.....Archbishop Bayley was reported to be at the point of death.....While hunting ducks at Millbury, Mass., Peter Cory shot himself fatally.....Of the 1,632 people in Fernandina, Fla., 293 were prostrated with yellow-fever.....The steamer Oceanic sailed from San Francisco for Hong Kong with a treasure-list of $1,320,000.....Henry Veech was killed by an express-train near Poughkeepsie, N. Y.....Frank Leslie's indebtedness was shown to be $336,144.52, his nominal assets $290,308.65, and his real assets $75,166.93.....Henry Witty of Hanover, N. J., attempted to shoot a mad dog, when the gun exploded, killing both man and dog.....The ship Armenia was launched at Bath, Me.....Sergeant Doane of the Provincial Police was shot dead in County Beance, Canada, while searching for a desperate character.....By cable: Gen. Grant dined with the Mayor of Leamington; Thomas Scrambler Owden was elected Lord Mayor of London; the Czar was reported to have had a fever. Things are pretty hot.....Fires: William Schellenberger & Son's extensive hide and leather works, Philadelphia, Penn., burned; at an estimated loss of over $300,000; Cochran's saw-mills, at Memphis, Tenn., together with a large quantity of lumber—loss $12,000.....Nearly half a million bushels of grain were shipped to Europe.

*** Sept. 30: A collision on the Toledo, Wabash and Western Railroad near Decatur, Ill., wrecked two freight-trains, killed one man, and caused a loss of $150,000.....Mrs. Elizabeth Begly was found dead in her house on West Thirty-sixth street, this city, and her husband was arrested on suspicion of murder.....The Hon. Cassius M. Clay, once a negro at Whitehall, Ky., and surrendered himself.....The engine exploded on the steamboat Golden Gate on the run to Albany, causing a panic among the passengers. All escaped entering the golden gate.....At Washington the jury found ex-Senator Sawyer, Haines and Brooks guilty of conspiracy.....The Washington (National) *Republican* passed into the hands of A. H. Clapp.....In Memphis, Tenn., Alexander Woodbridge of Hernando, Miss., fatally shot Frank Walt.....The first regular train from San Francisco crossed the Colorado River bridge at Yuma, Arizona. A Yuma-ous paragraph.....The Indian chiefs at Washington, D. C., where he had held many important positions, was at the time of his death, president of the Bank of the Republic—Washington, Sept. 30.

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YOUNG, Alexander Jr.—A member of the firm of Alexander Young's spoon, distillers, "Y. P. M.," of Philadelphia—Greencastle, Pa., Sept. 25, aged 43.

WALTER J. REID won the first prize, a gold medal and $25, at the quoiting tournament at Toronto, Ont., Sept. 18. S. James McGregor won second prize, $15; and George Sheppard third, $10.

THE SEMI-ANNUAL MEETING of the Dartmouth College Athletic Association will be held on the Campus, at Hanover, N. H., Oct. 10, 11.

NEWS OF THE WEEK BOILED DOWN.

Sept. 24: A coroner's jury found that Clarence W. Gomersall was murdered by Joseph Kerner in Newark, N. J.....Securities to the value of $200,000 were stolen from the First National Bank of Cortland, N. Y.....Sebastian Trinkhause, aged 70, selected the cemetery at New Lots, L. I., as the most appropriate place to hang himself.....W. H. Grace, who assaulted Gen. Sharpe in this city last July, was sentenced to nine months in the penitentiary.....The Fidelity Savings bank of Chicago closed its doors. Broken fidelity.....Gen. McClellan formally accepted the Democratic nomination for Governor of New Jersey.....County-treasurer Shaw of Defiance, O., was declared to be a defaulter to Shaw?.....Two children of Cleveland, O., died from eating toadstools, which they mistook for mushrooms.....Two deaths from yellow fever at the Quarantine Hospital, this city.....It was reported that Richard B. Connolly was willing to pay $1,000,000 to be let alone.....The dead body of Charles Martin was discovered in his room on Forsyth street, this city. He shot himself.....Two men named Hart and Connors were burned to death in a house at Belt's Cove, Newfoundland.....Henry Geyer of Chrystie street, this city, drowned himself in the East River.....The delegation of Sioux Indians arrived in Washington. They Sioux for peace.....Yellow fever was received of a severe engagement between Lieut. Bullis and the Indians in Mexico.....A funeral service was celebrated at the Greek Church in this city for the repose of the soul of the late Primeminister of Greece.....Ricardo Brunette, a young banker living in Brooklyn, shot himself through the head this day.....Goodrich, who was a financial clerk in the Patent Office at Washington, was arrested for forgery. It is better to be good than rich .....By cable: Favorable reports came from the famine districts of India; severe weather was reported by vessels arriving at Queenstown; another hurricane in Cuba was reported and denied.....Fires: The village of Pinkney, Mich., was almost entirely destroyed, the losses aggregating about $150,000; several buildings at Vineland, N. J.—loss about $8,000; the coal sheds of the Rogers & Grant Locomotive Works, at Paterson, N. J.—loss, $6,000; Goodale & Barrett's shoe manufactory, Clinton, Mass.—loss $6,000; the Queen's Hotel at Tilsonburg, Ontario, Canada, with several stores adjoining—loss $15,000; by the burning of Schellenburger & Son's hide factory in Philadelphia 150 persons were thrown out of employment.

DEATH'S DOINGS.

Weekly Record of the Decease of Prominent Individuals.

COMPILED EXPRESSLY FOR THE NEW YORK CLIPPER.

BELL, Robert W.—A prominent citizen of Buffalo, N. Y., well known as a soap-manufacturer—that city, Sept. 24, aged 36.

BAKER, Mrs. J. Y.—Wife of the president of the New York and Canada Railroad and mother of ex-Senator Baker Jonestock Landing, N. Y., Sept. 24.

BRUCE, Hamilton—A prominent insurance man, and for many years a Deputy-collector of the Port of New York. He wrote the first Customs Guide ever published in this city. He was vice-president of the late International Fire-insurance Company, and at the time of his death agent for the British American Assurance Company—this city, Sept. 24, aged 63.

BOGUE, Rev. Charles—A member of the Society of Jesus, and assistant pastor of St. Joseph's Catholic Church, Washington, D. C.—Providence Hospital, Washington, Sept. 25, aged 87.

BAILEY, Godard—A veteran journalist, father of Henry C. Bailey, editor of the Hudson County *Democrat*. He was at one time editor of the Mobile *Register* and subsequently of the New York *Daily News*. The Government commissioned him in 1860 to arrange reservations for the Indians, and he is said to have been the first man to take the overland route from San Francisco to St. Louis—this city, Sept. 26, aged 49.

CAMP, Asahel—A well-known physician in Greene County, N. Y. He was graduated at the Medical College in this city in 1812, and was widely known as a skillful and successful practitioner—Windham, N. Y., Sept. 24, aged 87.

COYLE, Pitzhugh—An old and highly-respected citizen of Washington, D. C., where he had held many important positions, and at the time of his death, president of the Bank of the Republic—Washington, Sept. 30.

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BASEBALL.

GAMES TO BE PLAYED.

LEAGUE CLUBS.

Oct. 2, Louisville vs. St. Louis, at St. Louis.
Oct. 3, Cincinnati vs. Chicago, at Chicago.
Oct. 5, Cincinnati vs. St. Louis, at St. Louis.
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Oct. 6, Cincinnati vs. St. Louis, at St. Louis.

OTHER CLUBS.

Oct. 2, Hartford (prof.) vs. Wilkes at Brooklyn.
Oct. 2, Syracuse Stars vs. Cricket, at Rochester, N. Y.
Oct. 2, Alaska vs. Quickstep, at Jersey City.
Oct. 3, Lowell vs. Rhode Island, at Providence.
Oct. 3, Alaska vs. Alaska of N. J., at Staten Island.
Oct. 3, Louisville vs. Springfield, at Springfield, Ill.
Oct. 3, Syracuse Stars vs. Rochester, at Rochester, N. Y.
Oct. 3, Monticello vs. Amateur, at Jersey City.
Oct. 3, Hartford (prof.) vs. Chelsea, at Brooklyn.
Oct. 3, Quickstep vs. Star of Greenville at Gr'nville, N. J.
Oct. 3, Excelsior vs. Williamsburg, at Williamsburg, L. I.
Oct. 4, Hartford (prof.) vs. Hudson, at Brooklyn.
Oct. 4, Auburn vs. Cricket, at Rochester.
Oct. 4, Lowell vs. Fall River, at Fall River, Mass.
Oct. 5, Cricket vs. Rochester, at Rochester.
Oct. 5, Chelsea vs. Alaska, at Jersey City.
Oct. 5, Lowell vs. Boston, at Brockton, Mass.
Oct. 5, Excelsior vs. Brooklyn, at Williamsburg.
Oct. 5, Lowell vs. Manchester, at Lowell, Mass.
Oct. 5, Syracuse Stars vs. Auburn, at Rochester.
Oct. 9, Louisville vs. Mutual, at Janesville, Wis.
Oct. 10, Louisville vs. Milwaukee, at Milwaukee, Wis.

THE LEAGUE CHAMPIONSHIP.

The Boston Club have won the championship both of the United States and of the League Association, and the champions of 1876 are practically nowhere. Why is this thus? Ask the Chicago people, who contributed so liberally towards getting up the team of 1877, in order that the pennant which was won by the strong and united team of Chicago of 1876 might be retained in that city in 1877 and '78. The answer is very plain: Boston had a well-managed, well-trained and harmonious team in 1877, which Chicago did not have. That it is all there is about it. It was not this, that, or the other pitcher or catcher that did it. It was simply harmony vs. discord, discipline vs. no discipline, good management vs. bad management; for next to Keck's Cincinnati "Reds" stand President Hurlbut's Chicago White Stockings in respect to their want of harmony and training as a whole working team.

The record of the League-pennant race up to the 30th of Sept.—counting all the games of the six clubs—is as follows. The names are given in the order of won games:

	Boston.	Louisville.	Cincinnati.	St. Louis.	Chicago.	Hartford.	Won.
Boston		8	7	8	10	11	42
Louisville	4		6	7	8	7	31
Brooklyn	5	6		7	8	7	26
St. Louis	2	3	4		6	8	23
Chicago	2	3	4	4		8	21
Cincinnati	1	2	3	4	3		13
Games lost	18	24	27	30	32	38	169

By the above table Boston takes the pennant by a majority of ten victories over the next best club, the Louisvilles having thrown the Brooklyn nine back to third position, from which place the latter cannot now be driven. The Louisvilles have four games to play, by which means they may fully establish themselves in a good second position. The St. Louis and Chicago Clubs cannot change their position from the games of the former, they yet have to play, and the season will close on Oct. 7 with the five clubs of the League occupying probably the present relative positions, the table below being made up to Sept. 30:

	Boston.	Louisville.	Brooklyn.	St. Louis.	Chicago.	Won.
Boston		4	6	8	10	31
Louisville	4		6	7	7	25
Brooklyn	5	6		5	8	24
St. Louis	2	3	4		6	15
Chicago	2	3	3	4		12
Games lost	17	19	24	27	29	116

The Louisvilles have four games yet to play, viz., two each with the Chicago and St. Louis nines. They may win two of these, but not more. The Chicago and St. Louis nines have two games to play with Louisville nine at Chicago and St. Louis respectively, and it is safe to give each a victory on their own grounds. The record at the close of the League in October will therefore probably stand as follows: Boston, 33; Louisville, 27; Brooklyn, 24, sure; St. Louis, 20; and Chicago, 18.

LEAGUE RECORD FOR SEPTEMBER.

The following is the record of League championship games for September:

Sept. 1, Louisville vs. Hartford, at New Haven (exhibition) (10 innings).....6 to 4
Sept. 1, Boston vs. Cincinnati, at Boston.....8 " 1
Sept. 1, Louisville vs. Hartford (exhibition), at New Haven (10 innings).....6 " 4
Sept. 3, Boston vs. Cincinnati, at Boston.....14 " 0
Sept. 4, Boston vs. St. Louis, at Boston.....7 " 2
Sept. 4, Hartford vs. Chicago, at Brooklyn.....7 " 3
Sept. 6, Boston vs. St. Louis, at Boston.....11 " 0
Sept. 6, Cincinnati vs. Louisville, at Cincinnati (10 innings).....1 " 0
Sept. 7, Louisville vs. Cincinnati, at Cincinnati.....3 " 2
Sept. 8, Cincinnati vs. Louisville at Cincinnati.....1 " 0
Sept. 8, Chicago vs. Boston, at Boston.....4 " 1
Sept. 8, Hartford vs. St. Louis, at Brooklyn.....15 " 6
Sept. 10, Hartford vs. Chicago, at Hartford.....6 " 5
Sept. 11, Boston vs. Chicago, at Boston.....11 " 0
Sept. 12, St. Louis vs. Hartford, at Brooklyn.....3 " 2
Sept. 13, Boston vs. St. Louis, at Boston.....8 " 1
Sept. 13, Cincinnati vs. Louisville, at Louisville.....5 " 4
Sept. 14, Louisville vs. Cincinnati, at Cincinnati.....12 " 6
Sept. 14, Hartford vs. Chicago, at Brooklyn.....5 " 4
Sept. 15, Louisville vs. Cincinnati, at Louisville.....7 " 2
Sept. 15, Chicago vs. Hartford, at Brooklyn (6 in.).....6 " 5
Sept. 15, Boston vs. St. Louis, at Boston.....7 " 2
Sept. 17, Boston vs. Chicago, at Boston (6 innings).....13 " 5
Sept. 18, Hartford vs. St. Louis, at Brooklyn.....7 " 2
Sept. 18, Louisville vs. Cincinnati, at Louisville (exhibition).....7 " 6
Sept.

1877.

...ns and Louise—on ...g offered by the At... ...ourse was about ...were allowed to be ...after a lively con... ...the Corrina. One ...and, after he had ...om the race. The ...r silver cup.

...he Hudson River, ...between Irving ...W. R. Brown. The ...Fidget won. the ...teen miles. Time,

...Rowing Club took ...L. Embree won ...gert three lengths. ...rel gig, R. Lowden ...nds.

...e turns, was rowed ...defeating S. Nestor,

...RF.

...E PARK.

...Jockey Club com... ...rome Park, with per... ...there since the in... ...ago. The weather, ...the morning, cleared ...pleasant, the grounds ...tiful in their many... ...nce was small. The ...nurteen of a mile for ...d, if four years old or ...e starters were York... ...tion, Rhadamanthus, ...rowan entirely confined ...e English style, pool... ...ney against Rhada... ...d Gulia, 5 to 1 against ...ng else. The newly... ...Walden, despatched ...oon having the lead, ...orite. They ran thus ...eaten, and a capital ...d Gulia resulted in ...1:18¾, Gulia beating ...and Australind last, ...ast year, carrying 4lb ...2¾; the two seconds

...$4,700, was the sec... ...ds exclusively, $100 ...ided by the club, of ...; two miles. Of the ...d at the post, viz., ...arker, P. Lorillard's ...e, Sears' Invercaud, ...Lorillard's Loiterer, ...Frederick the Great. ...in the betting, only ...t Basil and Bom... ...quehanna at 2 ...) against McDan... ...and 10 to 1 each ...overcauld colt. For ...he Great were heav... ...ed specially to ride ...A Kenner Shaw as ...hee was on Loiterer, ...ung Tom Sayers on ...was had. Ride quiet... ...e running at a strong ...r's colt, Bombast and ...the rear division. ...ped back, and Basil ...at his saddle-girths, ...clear of the others, ...ance, during which ...in 1:51, with Basil ...saddle, and leading ...length from Harold. ...Great fifth, Bush... ...next. Susquehanna ...turf to Harold and ...e head and-head to... ...engths behind them ...quarter, Loiterer ...the bluff, Susquehanna ...led to pull out and go ...round. On the lower ...he fell back, and his ...orillard's colors show... ...er pole. When fairly ...Susquehanna, and, ...ent effort to capture ...and she got to Basil's ...Susquehanna wins!" From ...d reserved his colt's ...ng upon Basil for a ...pit. As Lillie came from side to ...side of the pit, to which there are a number of ...entrances. The lobbies and staircases are all of ...stone, and are most commodious. The audience ...portion of the house is divided as follows: Bal... ...cony, 150; parquette, 150; private circle, 210; ...pit stalls, 50; pit and promenade, 1,000; amphi... ...theatre, 50; gallery, 1,000; stage boxes, 50; mak... ...ing in all accommodation for 2,550. The owner of ...the building is T. T. Paget, ex-member of Parlia... ...ment, who has leased it to Elliot Galer.

...DURING a most thunderstorm which burst ...over Douglas, Isle of Man, Sept. 2, Frank Bur... ...gess of Durand's Opera Company, in crossing ...the deck of the mail steamer, slipped and fell ...with such force as to dislocate and severely injure ...his right arm and shoulder.

...IT IS STATED that "Griselda," the new opera ...of Gillo Cottrau, the young Neapolitan composer, ...is to be represented at Venice, Italy, this Winter. ...Some portions of the work, executed a while ago ...in presence of a number of critics and amateurs ...at Paris, were admitted to be of great merit.

...A NAPLES letter mentions that Mlle. Teresina ...Singer, who obtained a marked success at the ...Paris Italian Opera in "Aida," has been engaged ...at the San Carlo Theatre for the Winter season. ...After April 30 next she will return to Pesth, where ...she has been singing, and where she has a fresh ...engagement for a year.

...A TESTIMONIAL CONCERT is to be given to Signor ...Lauro Rossi the composer by the pupils of the ...Conservatorio of Naples, Italy, the direction of ...which Rossi has resigned.

...IT IS in contemplation to erect a commodious ...opera-house in Glasgow, Scotland.

...BAGNOSCO, the sculptor of the statue of Donizetti, has finished the bust of the composer Petrella, and it will be placed in position at Genoa, Italy, next month. The municipality which allowed Petrella to die in poverty in a common hospital thus rewards his memory at an outlay of $200.

...MAURICE STRAKOSCH, says *The* (London) *Figaro* of Sept. 15, "informs us that Mme. Patti signed last Friday her contract with Mr. Gye for the Summer season of 1878 upon precisely analogous terms to those exacted last year. In cash Madame Patti's contract is worth to her nearly £60,000. Up to Wednesday last nothing was, we are informed by Mr. Strakosch, decided as to Madame Patti's Continental engagements, save that she will sing for ten nights in November at the Milan Scala. The reported concert tour through Italy, and the concerts alleged to be announced at Venice, are, we are informed on the same authority, purely imaginative. So, also, is the alleged engagement at the Paris Italiens, which has been offered by M. Escudier, but which Mr. Strakosch refuses to accept on the terms proposed. Mr. Strakosch started for the Continent on Wednesday evening to conclude several engagements for Madame Patti, and he will return in a week or so, probably bringing with him the prima donna, who is at present sojourning with her friends at Dinars, opposite St. Malo."

...THE CONTEST at Leipsic, Germany, for the best piano method has been won by Urbach of Egeln. The judges were Reinecke, Seiss, and Kullak.

...M. ROMAND, opera librettist and dramatist, died a few days ago in Paris.

...HERR WACHTEL has sold his famous mansion at Wiesbaden, and has settled definitely at Berlin.

...THE DEATH is announced, at Paris, of Monjanze, a vocalist, who first appeared in 1855 at the Lyrique; at Parma, of Mondieu, professor of the viola; at Rocca, of Santariasci, an organist.

...A. SIMMONIS, violinist, was seized with a fit of coughing at the Gloucester, Eng., musical festival, Sept. 7, and died the following morning.

...CHARLES GEORGE LICKL, the "Apostle of the Harmonium," and introduced that instrument to Germany, died recently at Vienna, Austria, aged 76.

...CHARLES ACHARD, a celebrated singing-master, and the brother of the gifted Leon, Frederic, and Victor Achard, was interred at Paris Sept. 13. Upwards of 300 of the best families in Paris were represented at the grave.

...IT IS PROPOSED to revive the once famous musical festivals in Manchester, Eng., now that that city possesses a fitting Town Hall. Sir Michael Costa has been asked to conduct, and it is proposed to hold the festival in October, 1878. The last Manchester festival was held in 1836, under Sir George Smart, and in the midst of it Malibran, the greatest of all the Garcias, died.

...MADAME NILSSON will sing at concerts at Birmingham Oct. 3, and Brighton 8, before she leaves again for Paris Oct. 9, en route for Russia.

...MLLE. TITIENS had so far recovered from her serious illness as to allow of her being removed from Worthing by special train to her residence near London, Eng., Sept. 13.

...MLLE. BIANCHI of the Royal Italian Opera has been creating a wonderful amount of enthusiasm among the patrons of art at Venice, Italy. *The Gazzetta di Venezia* describes her reception on her benefit night at the Teatro Malibran. She was called before the curtain twenty-three times. She was escorted to her hotel by a fleet of gondolas, a band of musicians occupying one gondola. On the way a display of fireworks took place, the words "Viva Bianchi" forming the principal device.

VARIETY HALLS.

...JOHN STOKES, Lancashire clog-dancer, died in London, Eng., Sept. 7, after a long and painful illness.

...AS MADAME D'AUTRELO, while performing at Keith's Circus, Southport, Eng., Aug. 31, was being hoisted to go through her performance of walking on the ceiling, the rope suddenly gave way, and the artist fell from a height of about fifteen feet to the ground. She was at once removed to her lodgings and attended to by Dr. G. A. Woods. The lady was progressing favorably at last advices.

...THE WHEELER TROUPE, at our latest advices, were playing in Victoria, Australia, having made a tour of New Zealand, Queensland and New South Wales.

NEGRO MINSTRELSY.

...THE MOORE & BURGESS MINSTRELS inaugurated their fifteenth year at St. James Hall, London, Eng., Sept. 18. During the time which has elapsed since this troupe (then known as "The Christys") first appeared there there has not been a break of a single lawful day.

...MRS. MARY ANN ——, Carpenter of Hague's Minstrels, died at Birmingham, Eng., Sept. 8, of consumption, aged 29.

MISCELLANEOUS.

...SHOW LIFE IN VENEZUELA.—An old showman thus writes to THE CLIPPER concerning his movements in that country: It seems to us that it must be a hard road to travel; the performers deserve success, whether they meet with it or not:

...CIUDAD DE NUTRIAS, VENEZUELA, S. A., July 27, 1877.

...MR. QUEEN—*Dear Sir:* We are now in the interior of Venezuela, and are doing well. We are about 1,000 miles up the Orinoco and Apure Rivers, and intend going farther into the interior. It may be interesting to know how we travel here. We have about eleven canoes—not ship's canoes, but bull's and donkey's—we put two trunks that weigh about 150 each on a bull, and two boxes or trunks that weigh from 75 to 80 on a donkey, and then we mount on mules, horse or donkeys, and away we go for from 10 to 60 miles a trip. We have to get nine bulls and six donkeys for our baggage, and three saddle horses for ourselves—myself, wife and brother. This is a town of about 800 or 1,000 inhabitants, and we have been here a month, and have given four shows in that time. We are in no hurry, as it is the rainy season here, and we have to stop the show four or five times during the performance to let the audience get under cover. Last Sunday night, while I was doing the Marionettes, the audience was out in the rain, and up went umbrellas; those behind of course could not see. We intend giving two more entertainments here, and then go to the port of Nutrias, one mile and a half from here, and the head of steamboat navigation on the Apure. The town is partly under water, and people go around in canoes—a second Venice, only not so large, and they have mud houses instead of marble palaces. We are having beautiful weather, barring the rain once in a while. The thermometer has been from 74 to 86 degrees all through the month of June, and in July it was never over 88 or under 74. In May and April it was 72 to 80 degrees in the daytime. The nights are cool, and we don't get up to look at the thermometer. The way to show here is to hire the largest house in the place and build a stage in the yard, stop up all the places where the people can get in, and then go ahead. Sometimes we will have to postpone one show for eight or ten times, but we get it in at last. I have a house here with six large rooms, one 36ft. long and 24 wide, and two 24ft. square, and the rest are a very little smaller; but the yard is the main thing—that will hold 500 people. I pay $20 a month for the house and yard, $3 each performance or license, and $8.20 for music—cornet, bass, violin and drum. I get $2 and a bottle of beer for the rent of the bar each night. Yours truly, PROFESSOR M.

CRICKET.

LONG ISLAND vs. NEW YORK AND JERSEY.

The Veterans' Grand Match.

The meeting of veteran cricketers of old clubs of the metropolis and its vicinity, some of which are extinct organizations, will take place at Prospect Park on Thursday, Oct. 11, when a one-inning game will be played, followed by an entertainment in the evening at Ward's, which will be largely attended by old cricketers of the period, as well as veterans of former clubs. The contest will be between selected twelves of Long Island and New York, etc., and the players will be selected from the following list of veterans, those over fifty years of age having the preference:

LONG ISLAND.
Crossley of the New York Club.
Marsh of the New York Club.
Labon of the Long Island Club.
Thornton of the Long Island Club.
Uris of the Long Island Club.
H. Russell of the Long Island Club.
E. Russell of the Long Island Club.
Chadwick of the Long Island Club.
White of the Kings County Club.
Nash of the Kings County Club.
Hartshorn of the Kings County Club.
Lester of the Kings County Club.
Hogge of the Kings County Club.
Dr. Andrews of the East New York Club.
North of the East New York Club.
Reed of the East New York Club.
Ivins of the East New York Club.
Joe Wright of the Queens County Club.
Hatfield of the Queens County Club.
Tilley of the Satellite Club.
Pulm of the Satellite Club.
Pink of the Satellite Club.

NEW YORK AND NEW JERSEY.
Jas. Smith of the New York Club.
Maxwell of the New York Club.
Tyler of the New York Club.
Baker of the Newark Club.
Elverson of the Newark Club.
Warner of the Newark Club.
Jefferson of the Newark Club.
Tilt of the St. George Club.
Bord of the Manhattan Club.
Neeves of the Manhattan Club.
Syms of the Manhattan Club.
Langford of the New Brighton Club.
Hinchcliff of the Paterson Club.
R. Crossley of the Paterson Club.
Bridge of the Paterson Club, and others.

It will be a memorable reunion of old cricketers, and it promises to be a white-letter day. The time appointed is likely to be a fine day, as the Indian Summer usually begins about that time. Mr. Colyer of the Park will see that the veterans have a clear field, and Charley Hunt will prepare a good wicket for the interesting occasion. Play will be called at 11 A. M. There will be lunch at 2 P. M., and a supper in the evening.

THE TRIGGER.

...THREE SHORT-RANGE COMPETITIONS took place at Creedmoor, L. I., on Sept. 29. Fifty *Field and Game* badge, 200 yards, ten rounds of lead, was won by Lewis Cass, with a score of 43 out of a possible 50. C. E. Blydenburgh was second with 42. The Marksman's Badge, 200 and 500 yards, five shots at each, was taken by A. B. Van Heusan, who scored 46 out of 50: J. L. Price, 45. The Irish American's sales committee offered the badge, 200 and 500 yards, ten shots at each, Corporal G. W. Linton winning, with 83 points—a total which was equaled by Corporal J. J. Cavanagh (but, as his score at the longer range fell five points below that of Linton, the latter was declared the winner. Both used military rifles, and Cavanagh, shooting off-hand at 200 yards, made the fine score of 45 out of 50.

...A SWEEPSTAKES SHOOT, $5 each, fifteen birds, handicap rise, 100yds. boundary, five traps, 75yds. shot, Hurlingham rules, took place at the grounds of the Brighton Club Sept. 26. The winner turned up in Wm. Green (25yds.), who killed 13 birds. Of the dozen contestants, seven and others who fired at the full number of birds were Robert Hance (25yds.), who killed 12; Charles Stiker (28yds.), 11; Frank Price (29yds.) and James Addison (21yds.), 9 each; Peter Morris (18yds.), 8. Referee, W. Hardy.

...A RIFLE SHOOT for a gold badge, open to all comers, 200yds., off hand, came off at Rahway, N. J., Sept. 27. Mr. Rathyen won with a score of 43 out of a possible 50 points. The other scores were: M. R. Sharp, C. H. John, 43 each; G. F. Carter, Fred Alder, E. Squier, 42 each; Mr. Vredenburgh, F. Johnson, 40; J. Urmston, G. Gibson, 39-3; C. Watson, J. Teakle, 38; B. V. Vail, H. Meigs Jr., B. Squier, 37; F. Toupet, G. Winn, 36; D. Urmston, 35; R. H. Wiley, 32.

...PIGEON SHOOT.—A match at pigeons was shot between members of the Woodside and Middle Village Clubs at Creedmoor, L. I., Sept. 25. Wm. Cameron and Nelson Merrett, representing the former club and Alex. Hewett and B. Hance the latter. The conditions were: Fifteen birds per man, 21yds. rise, 80yds. boundary; stakes, $50 a side. Each contestant killed nine birds, leaving the result a tie on eighteen.

...J. C. HENDERSON defeated sixteen competitors in the monthly shoot of the Long Island Shooting Club, for the champion cup, Sept. 28. He killed all his birds—seventeen—also did R. Brown; but in shooting off Henderson brought down two out of three to Brown's one.

...THERE is a letter in our care for Ira Paine.

PEDESTRIANISM.

...THATCHER VS. DOLE.—The two hundred and fifty dollars a side constituting the final deposit in the match between H. Thatcher and L. C. Dole, to walk four miles, for one thousand dollars, was made good with the final stakeholder on Saturday, Sept. 29. A meeting of the representatives of the principals was held on Monday, Oct 1, when it was mutually agreed to postpone the race until Oct. 15. It is probable that the match will be decided upon the N. Y. A. C Grounds at Mott Haven. Thatcher is the same man who walked an eight-mile match with Alex. Clark at the Prince of Wales' Grounds, London, Aug. 13 last, when he was beaten fifteen yards, in 1h. 1m. 57⅘s. Thatcher led at the end of the first mile in 7m. 27⅘s., and accomplished four miles in 30m. 36⅘s. On Sept. 17 he participated in a seven-mile handicap at the same grounds, being allowed one minute start, with Perkins at scratch. Nearly all the best walkers in the metropolis were among the twenty-five contestants, but none of the others received an allowance of less than four minutes, which A. Hancock and E. Nicholls got, the first named winning by 100 yards from J. Lenham (4m. 30s.) Perkins retired after going nearly a mile and a quarter, and Thatcher at two miles and a half.

...A RACK OF 200 YARDS, in heats, best two in three, came off at Beacon Park, Boston, Mass., Sept. 29, between the well-known runners Powers and Manning. The latter won the first heat by a yard (time not taken), the second was won by Powers by the same distance in 21½sec., the third was dead, in 21¾sec., and Manning took the fourth and last by two yards in 21½sec. Referee, Chas Morris; Judges, P. Murray and J. J. Bowen.

...TWO RACKS came off at Mystic Park, Boston, Mass., on Wednesday, Sept. 26. The first was a dash of 100 yards, between Ed. Moulton and John Allison. They went away to a flying start, and Moulton breasted the tape first. John Graham and Bill Kendricks then ran the same distance, making a dead heat of it. In running over, Kendricks won.

...JOHN GOULDING requests us to thank the members of the New York and Harlem Athletic Clubs, and particularly H. Hammond of Columbia College, for their kindness and assistance upon the occasion of his late benefit at the Mott Haven Grounds.

...DAN O'LEARY gave exhibitions in the amphitheatre of the Fair Grounds at St. Louis, Mo., during the week ending Sept. 29. He walked two hours every day, and also got up several amateur contests.

...EDWARD MCAVOY defeated M. J. Leach in a race of 150 yards, announced as for $200, at Natick, Mass., Sept. 29. Won by a yard and a half. Referee, Mr. Tryon.

BILLIARDS.

...PHILADELPHIA MATTERS.—Mr. Gagor, formerly proprietor of a room on Broad street, above Chestnut, is now managing John Noonan's ..... Joseph Gerstel was in that city last week..... Mitchell of the Colonnade Hotel has gone to Wilmington, Del., to manage a room, and Charles Frink has transferred himself to Walter Mattis' room, Chester ..... Tom Doyle's room has been rejuvenated for the Fall trade ..... R. J. Hunter, E. J. Plunkett and Wm. Rockhill are disengaged.

...EMBEZZLEMENT.—Andrew Philips, for three years past bookkeeper for the house known as that of W. H. Griffith & Co., has been arrested upon the charge of appropriating about $4,000 belonging to that firm.

...MELVIN FOSTER.—This expert has taken charge of the room at the Park House, Newark, N. J. It was formally reopened on Sept. 25.

...J. A. WALKER, proprietor of the Crescent City Room, New Orleans, has been in this vicinity for the past week or two, accompanied by his family.

...SHAEFFER AND GUILKETTE.—These metropolitans are to try conclusions at cushion caroms on Oct. 4, at the room 270 Bowery.

...NEW ROOM.—John J. Wizeman has opened a room at No. 40 Broadway, this city. It has four tables.

..."YANK" ADAMS.—This finger-player is still giving exhibitions at the West.

...THE DALY BROTHERS, Jeremiah and Maurice, will on Oct. 6 reopen their old stand, 1,239 Broadway.

AMUSEMENTS.

HOLMAN ENGLISH-OPERA TROUPE.
SEASON 1877-78.
MR. GEORGE HOLMAN.....Proprietor
MRS. HARRIET HOLMAN.....Musical Directress
MR. LUCIEN BARNES.....Manager
The only Opera Company giving STANDARD OPERAS AND OPERA-BOUFFE AT POPULAR PRICES.
MISS SALLIE HOLMAN, America's Favorite Prima donna.
MISS JULIA HOLMAN, Prima Contralto.
Suported by a Superb Company and Full Chorus, etc.
ROUTE: Hamilton, Oct. 1, one week; Erie, Pa., 8 and 9; Titusville, 10; Oil City, 11; Parkers, 12; Petrolia, 13; Pittsburg, Pa., Oct. 15, one week.
For open dates and terms for this complete Opera Company address, as per route.
25-13t* LUCIEN BARNES, Manager.

PARK THEATRE.
HENRY E. ABBEY.....Lessee and Manager
FIRST WEEK OF THE SECOND MONTH.
PLAY ACTOR
will nightly impersonate the
CRUSHED TRAGEDIAN.
"SHE'S MINE!"
"I have her under my thumb!" Crushed Again!"
"Have you a little blue fire or soft music about you?"
"It's twenty years since I have been in a bank!" "We never drink before dinner!"
"Would you prefer taking me in sections?"
"SHE'S MINE! I'"
EVERY NIGHT AND SATURDAY MATINEE.
BOX-OFFICE OPEN DAY AND NIGHT.
Curtain falls at 10:30.
MR. SOTHERN
28-1t APPEARS NIGHTLY.

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HARRIGAN & HART.....Proprietors
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HARRIGAN AND HART
IN CULLAHAN THE DETECTIVE.
R. M. CARROLL AND SONS IN THE McFADDENS.
Last week of the New York favorite,
BILLY BARRY.
Last week of MACKIN AND WILSON.
FRANK AVERY, the Parlor Gymnast.
HARRY CERENI in his leaps over chairs.
ANNIE HINDLE in her sweet songs of the day.
MAJOR BURR, the Military Sensation.
AUGUST ALBERTI, Æolian Warbler.
MAUD STANLEY WERNER, the finished operatic vocalist.
DE WITT COOKE, the King of Clubs.
JOHN WILLIAMS,
The Lancashire Lad.
MATINEES WEDNESDAY AND SATURDAY. 28-1t

BOWERY THEATRE.
MR. J. W. MEATH.....Manager
MONDAY, OCT. 1, for one week.
MR. JOSEPH PROCTOR
in his great drama of
OIO THE ARMORER OF TYRE,
preceded by the farce of THE LAUGHING HYENA.
OPEN DATES FOR GOOD ARTISTS.
APPLY AS ABOVE. 28-1t

JERSEY CITY OPERA-HOUSE.
Wanted immediately, artists in all branches of the variety profession, to commence Monday, Nov. 5. Address or apply in person to BUDLONG & HIGGINS. 28-1t*

NIBLO'S GARDEN.
WM. J. FLEMING.....Manager
SIXTEENTH WEEK AND FIFTH PRODUCTION.
Conquest and Pillett's great emotional Domestic Drama, in four acts,
LAW OF THE LAND.
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TO MANAGERS---DAN NASH
will not return to England until further notice. Read the notices of the English Press. They pronounce him the Great Comedian, the Greatest Character Impersonator and the Greatest Vocalist that ever appeared on the British variety stage.
The great feature at the Star Music Hall last week was Mr. DAN NASH, who is, without doubt, the finest Irish comedian we have seen on the boards for many a day. His impersonations of different characters are wonderful, and his imitation of the Irish bagpipes upon an old coffee-pot would make a horse laugh.—LIVERPOOL MERCURY, April 16.
The feature of the programme at the Grand Concert Hall is DAN NASH, who makes a capital Irishman; his singing and dancing in the first-class—in fact, everything he does is good. Don't fail to see him.—BIRMINGHAM COURIER, April 9.
Mr. DAN NASH, who closed at the Grand Concert Hall in this city last week, opened at Day's Crystal Palace last Monday night, and made a great hit in his Irish characters, in which we have never seen his equal.—LONDON ERA, April 21.
Never since the days of Sam Collins have we seen the rollicking Irish lad better impersonated than by Mr. DAN NASH at the Royal Cambridge Hall of Varieties.—LONDON TIMES, May 29.
A great success last week at the NATIONAL THEATRE, PHILADELPHIA. Opens at the Holliday-street Theatre, Baltimore, Monday, Oct. 1. New York City to follow. Address as above, or care of CLIPPER office. 28-1t*

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SKOWHEGAN'S CHAMPION.
A Billiard Lament.

WRITTEN FOR THE NEW YORK CLIPPER,
BY AARON VANDERWERKER.

If thar dwells on the airth but one critter,
In jest this particular clime,
That I'd like to set my eyes onto,
For simply a moment of time,
It's that varmint! The reason? I'll tell yer
Jest how it was, neighbor. Yer see,
I thought I was posted on billiards—
That's what was the matter ov me.
In Skowhegan there's less than a dozen
I'd knuckle down to in a game,
An' I thought when I came to this region
That my betters was less than that same;
So when he proposed that we ante
"A ten-dollar note, jest for fun,
To enliven the game," I assented,
And that's whar my troubles begun.
Gewhitaker! how he did stumble
On balls that the Devil would miss—
First a nine-cushion shot upon that end,
Then a double-across caroom on this;
His game didn't seem so surprisin',
But he managed to scoop in the p'ints
In a manner that caused me to weaken
And feel kinder slim in the j'ints.
And the idea jest struck me like lightnin'
He was soolin' ov me from the start;
But, Lord! if you'd seen him a-playin'
You'd never hev dreamed he was smart;
So when I proposed that we spot 'em,
And try it for fun once again,
He swore he must run like the devil
Or he'd sure be too late for his train.
And when I inquired if they knew him,
And told the amount of the stake,
They asked in an innocent manner
If I didn't know Billiard-ball Jake.
Well, if ever he comes, in the future,
Along ov a chap ov my size,
I'll make jest the prettiest carom
With my fist upon both ov his eyes!

Well, I guess I shall hev to be goin'—
But, stranger, pray what'll ye take?
Could ye give me, precise, the location
Of this 'ere young Billiard-ball Jake?
And if ever ye come to Skowhegan,
Jest look on that paste'-board, and you
Will find the address ov a ninkum
That thought he could handle a cue.

Brooklyn, Sept., 1877.

FOUND GUILTY.

WRITTEN FOR THE NEW YORK CLIPPER,
BY CHARLOTTE M. STANLEY.

"Condemned to death!" Those words keep ringing and ringing in my ears until they'll drive me mad at last. "Condemned!" By what right condemned? "Found guilty!" By what right found guilty? They found *me* guilty—me, a poor, wretched girl!—and condemned *me*, for this same crime, four years ago. How can they give the lie to their own solemn farce of justice—how *dare* they make my public shame and cruel sufferings all void and vain, by finding another victim now?

Four years ago an old man was murdered—my guardian, my benefactor, my truest, kindest, *only* friend. They said *I* killed him! In spite of my despair, my anguish, my true innocence, they found me "guilty," but "recommended me to mercy," chiefly on account of my unborn babe.

If I could have committed that most heartless crime I should have deserved no mercy. Better the child should never see the light than live to call so vile a murderess its mother. But what availed my protestations, my innocence, my truth? The Court, in its superior wisdom, found me "guilty." I suffered the appointed sentence, and—the wreck of my whole life!

Will you hear the whole truth of the story? I was scarcely sixteen—aye, I am barely twenty now, although my hair is gray! I was very pretty, very foolish, very vain. I had never known a mother's care. Some person laid me, a young infant, on old Mr. Ryder's doorstep (they called him "Old Mr. Ryder" even then, though he couldn't have been sixty), and he astonished the whole neighborhood by taking me in and adopting me. The housekeeper brought me up, and as I grew older I was sent to school, but I never profited much by my studies. I was frivolous always, fond of idle amusements and dress and company. Mr. Ryder was a stern old man—grave, reserved, deeply religious. His house was a very quiet one; there was no place in it for my gay doings.

Although I certainly feared my guardian, I loved him dearly, too; and it was love and fear together that made me conceal my follies from him. I had not the virtue to refrain from pleasures which I knew he would condemn, nor the courage to brave his displeasure by openly pursuing them.

I had often heard him say that no young woman should have a lover until she was eighteen, nor marry before twenty; and I dreaded, more than words can tell, that he should discover a love affair of mine while I was not yet sixteen.

I was passionately fond of dancing, a pastime which he disapproved of altogether, and I used to steal out when all were asleep—he was so old and feeble that he liked us all abed early and the house quiet—and meet my lover in the lane; then we went down into the city together and danced with merry friends until near midnight. Did I promise to tell you the *whole truth?* Well, sometimes it was early morning when my lover left me at the gate, and I crept into my room secretly—a guilty creature—conscience-stricken, trembling and ashamed.

I never thought about the consequences of my wickedness. I never realized that I *was* wicked at all. I loved my sweetheart dearly. As to looking ahead of the present into the future, I was too giddy and thoughtless to dream of that. But one night my guardian was taken sick—it was about ten o'clock. I was called for, and my absence discovered. Fortunately, that was not one of my very late nights. I returned before twelve. He forbade me to enter his presence that night, but in the morning he sent for me.

I confessed very little of the shameful truth, and yet enough to horrify him. Poor guardian, how good he was! And kind—like a real father. He told me that he loved me as his own child, that his heart was bound up in me, his dearest earthly hope being to see me—his heiress—the wife of his nephew, whom I had never yet seen, because he had considered me yet too young to know his plans. He forgave me for deceiving him, imploring me to confide in him for the future, and, promising that I should have more amusement and gayety at home, if I would only refrain from seeking it abroad, finally obtained from me a solemn promise never again to repeat the escapade of which I had that night been guilty.

I deceived him through it all. I loved him—better than ever before; I hated myself for my own duplicity. I wished—oh, *how* I wished—that I *dare* be honest and true to him. I cursed the headstrong folly and sin that had made it impossible for me to merit his love; but still I deceived him through it all. How could I help it? Could I say: "I am a wretch, unworthy of your care; I can never fulfill your hopes, and be your nephew's wife; I am disgraced, dishonored?" He would have driven me from his sight with curses, and I had no other friend in the wide world.

I promised all he asked, and the tears I shed before him were sincerely repentant tears. All that was good in my wayward heart his gentle words had quickened into life—and I was not a bad girl, mind—only a very vain and foolish one. In my soul I resolved to amend my ways and atone, as far as in me lay, for all my errors; and first of all I determined to urge my lover to marry me at once; for, child as I was, I knew that before very long I must myself become a mother. I thought: "When I tell guardian that I am already married he will forgive me, though he will be angry; but I would rather die at once than ever let him know I am disgraced."

I met my lover on a certain night, and told him of my guardian's goodness and my own resolves, and urged him to marry me immediately. Guardian would provide for us, I added; for suddenly it occurred to me that I knew nothing of Harold Arlstan's means, and very little of his history.

He was pale and preoccupied, scarcely seeming to comprehend what I was saying, though his dark eyes were fixed upon my face. He spoke but little, and that wide of the mark—as, for instance, when I mentioned Mr. Ryder's wealth, he asked quickly:

"Does he keep much money in the house?" and then added hastily: "It would be dangerous to do so, for the place is lonely."

I answered, somewhat impatiently, that there was a safe in his bedroom, but that the house was always well secured.

"Except your room," he said thoughtfully; "it would be easy to enter there."

But my mind was too busy about my own affairs to be readily infected by such fears. I put the subject aside contemptuously.

"We have got along safely so far," I said, "and can continue to do so, I guess;" and then I returned to the subject of our marriage. He did not oppose me. It could not actually be at once, he said, for he was pressed for money, but in a short time he would have some somehow, and then I should be his wife. He had lost heavily at the gaming-table, and needed a considerable sum, but he only asked me to be patient for a few days more. So he took me to the end of the lane and left me. Sometimes he would go with me quite to the house, but to-night he excused himself. His manner was so strange, excited, gloomy, nervous, that I have often thought since he must have had some subtle, wonderful presentiment of evil that was hanging over me, and soon would sunder us forever. Did it occur to me that perhaps he was intending to abandon me? Ah, never! He loved me then. Thank God, I have never doubted that!

There were two ways to reach home—one round by the back, the longer but safer, as there was less chance of being seen—one through the shrubbery in front, much shorter. I was going the short way, when he stopped me.

"Go round by the lane, Fanny," said he, and I obeyed him.

I had left the house by my window—my room being on the ground-floor—and I prepared to re-enter the same way. It was early yet, not ten o'clock, and the moon was shining brightly; raising my eyes, I saw, with startled surprise, that the window was open. At the same instant a shadow from inside fell across the moonlight—the shadow of a man. All my life I have acted upon impulse, and I did so now. Without a moment's hesitation I sprang into the room, expecting to confront the intruder—there was no one there.

I gazed around me bewildered. What could the shadow have been? All was as I left it, except the window, and I was not quite sure of even that. I had gone out secretly, hurriedly, and might have neglected to close it. At that moment a light tapping sounded at my door—a sudden fear of discovery seized me. I tore off my clothing, pushed it into a closet, threw on a night-dress and crept into bed; and this I did so quickly and silently that when the knocking sounded a second time I answered sleepily from my pillows: "Come in!"

As I spoke I remembered that I had locked the door before going out, and, as I remembered, it surprised me by quietly opening and admitting Mrs. Mallory, the housekeeper.

"Mr. Ryder fancied that he heard a noise, Miss Fanny," she said.

I answered quietly:

"Perhaps I disturbed him by opening my window. The night is close and warm. I'll go to him."

And as she turned away I arose, and, throwing a shawl over my night-dress, went into my guardian's room. At sight of me he held out his tremulous old hands, and, drawing me towards him, kissed me tenderly.

"I was afraid you had been tempted to do wrong again, my child," he whispered. "Forgive me for doubting you, Fanny."

I kissed him back again and knelt beside him, and wept for remorse and shame at my own deceit, and he soothed me—telling me of his plans to give me pleasure—and then I returned to my own room.

With my usual thoughtlessness and frivolity, and in the alarm of my own narrow escape from detection, I had by this time completely forgotten the shadow and the unlocked door. The night was sultry, and I was warm and tired from my run through the dusty lanes, as I entered a bathroom which adjoined my own chamber, and, allowing my long night-dress to slip down upon the ground, stepped, naked into the bath.

I had, at that time, an immense profusion of very beautiful silky hair, of a light-brown color and of unusual length. I unbound the glossy tresses, of which I was extremely proud, and "showered the rippling ringlets to the knee." There was a large mirror in the bath-room, and as I caught sight of myself therein a little thrill of gratified vanity shot through me. I laughed with pleasure, and almost unconsciously spoke softly to myself aloud:

"The beautiful, beautiful hair!" I said, caressing it. "I might pass for Lady Godiva now, or Venus new-risen from the foam!"

And I then laughed anew at my own conceit, and splashed down into the water. Do you wonder why I tell you of such trifles? You will see, clearly enough, by-and-bye.

Next morning old Mr. Ryder was found dead in his bed! The safe was open and a large sum of money gone, there was the grip of a hand upon his throat, and *I* was arrested for his murder! The evidence against me was terrible. Mrs. Mallory had left me in my guardian's room when she went up to bed. I was a person of the worst possible habits and character. It was proved that I frequented the vilest resorts (I heard their true character now with horror) in the company of a gambler (who had mysteriously disappeared), whose mistress I was, and by whom I was shortly to become a mother. A perfect monster of duplicity, I had cheated the poor old man, who had fostered me from infancy, into believing me a modest, innocent girl; and having, probably, been opposed in some wild whim, had crowned and topped all my previous crimes by robbing and murdering my benefactor—it was by no means impossible that a girl could have done the deed, for he was very feeble.

My handkerchief was found, clasped in the dead man's hand; the key of the safe was in the bathroom, which, it was shown, I had used before retiring. My story of the shadow and the unlocked door was laughed at, but in my soul I felt that the murderer had entered just before me by the window, and had probably been concealed in the closet of the bath-room all the time I was there. The finding of the key I could not understand, but it told fearfully against me.

So they found me guilty, but not of *deliberate* murder. He had called for help, and I, trying to silence him, had unintentionally killed him. I believe it was my own counsel who suggested this theory, my case being hopeless otherwise.

I had no friends. Of the only two I ever possessed, one was dead, the other came not near me. One day I received a note through my counsel. It said: "Trust me, but do not speak of me. By doing so you would render me powerless to serve you. I will find means to help you. Destroy this." I obeyed him, but no help came, and my sentence was for three years.

Three years' imprisonment! For *me*, who had never been checked or controlled! Three years! I felt my brain growing wild. I shrieked aloud with fear and agony. The room, the Judge, the staring, grinning crowd, all swam around me. I felt myself choking, sinking, dying—flung out my arms blindly for help—then all became a blank!

The three years dragged away. I came out one day into the free air and sunshine, a woman whose life was utterly wrecked and lost. I led my poor, prison-born little one by the hand—she was over two years old. In that hour the work of my life began—to find the father of my child.

It was hard, hard work to live. I was willing to do anything to support myself and child, but after all there was not much that I could do, and the prison taint was on me. We grew poorer and poorer. Summer passed; Winter days were coming. I begged in the streets for food. A good Sister of Charity met me one day, and took pity on my baby—it was sick, dying, perhaps—she took it to be nursed until I made it well again. That left me free to pursue my purpose. I sought for my lover night and day. I had resolved that he should marry me and care for the innocent child.

A wretched life was mine now, wandering up and down, sometimes begging, oftener hungering, always searching. What poor remains of my old-time beauty the prison had spared, this wild life utterly destroyed. Harold Arlstan did not know me when at last we met face to face. What wonder? I scarcely knew myself. But I knew *him*. Well dressed, handsome, prosperous, while I was a beggar in rags! He was walking with a lady on his arm—little I cared for that—he was *my lover*, and the father of my child, and I claimed him. He gave me a shilling in sullen anger, fear, that changed first to disgust and then to pity; then, excusing himself to his companion, took me aside, and put some money in my hand—twenty dollars.

"Make yourself look presentable," he said, "and come to the old place to-night. I will be there."

And he *was* there. There, seated beside him, I told him of all my sufferings, and there wodeait me the blow that utterly crushed my heart—he told me he was already married. he first it stunned me, it was so unlooked-for, At incredible. I had believed in *him* as before so men believe in Heaven—the knowledge of his falsehood struck me dumb. But in my heart the fire of jealousy—the longing for revenge—was burning. I stood before him, and looked at him, without a single word—it was because there were no words, no language, to speak the vengeful tumult of my soul. He misunderstood my silence. He thought me spiritless, crushed, and dared to lay his hand upon my head with a touch of regretful pity.

"Where are the long silken tresses gone?" he said. Then, with a sigh: "Poor child! How bright and pretty you were in those days! You'll never look like Lady Godiva again, or Venus new-risen from the foam!"

Great God—those words! My own vain words in the bathroom! I uttered a shriek and sprang from under his hand as if a snake had stung me. The smoldering fires of my heart leapt up and blazed in my face and eyes.

"Wretch!" I cried. "Those were *my* words when I thought myself alone! *You* heard them—you were in the bathroom. *You* are my guardian's murderer!"

The words took quick effect. In an instant the polished mask was off, and I saw the man's true self—the ruffian.

"Speak low!" he hissed, with a threatening gesture, while his dark eyes glanced round uneasily, "or, by hell, I'll silence you too!"

He might as well have given warning to the wind. The madness of a longing for revenge possessed me. I forgot he was the father of my child. Before he could stop me I was downstairs and in the street. He followed—seized me. An officer was passing. In a moment I had given him into custody.

But I made no charge. Thank God, *I* did not speak the words that doomed him to the scaffold! But the officer himself exclaimed, looking into Harold's face:

"Harry Arlington! Well, this *is* luck. You're wanted for the Wall-street job!"

I know nothing about *that* matter. I was sick with brain-fever for many weeks, and when I recovered his trial was over. "Found guilty, and condemned to death!" Poor Harold! He confessed the murder of my guardian, wishing to make amends to me.

"She has suffered too much for me," he said.

And now you are all so sorry for my woes—my wretched, ruined life! I was not so bad as you thought me, you see, after all. But it's all over now. I am worn out—my heart is broken, my brain is maddened by those awful words: "Condemned to death!" After all, what does it matter? We are *all* condemned to death, even from the hour in which we are born. My time is drawing near. I give my baby to the good Sister. May she be happier than her mother was! Good-bye, dear baby! Harold—life—good-bye! I possess nothing in this world now, except my life, and that is leaving me. If any of you grieve for me—as you do, you do!—let your charity provide me with a grave near Harold's; for I loved him always, I love him still—although, like myself, he is "FOUND GUILTY!"

A CONTRADICTION.

WRITTEN FOR THE NEW YORK CLIPPER.
DEDICATED TO GEORGE S. KNIGHT BY HIS FRIEND E. W. O.

"The mill will never grind
With the water that has past:"
A maxim of the elder time,
That will forever last.
This theme, in verses written,
Preaches a sermon to all;
But critically weighed with wisdom,
How does the lesson fall?

The mill upon a slope doth stand,
It bears an antique shape;
Waters from the mountain-land
Seem happy to escape.
And, rushing by the old mill's wheel,
Causing it to grind,
Bound madly on the vale beyond,
A level there to find.

The race now o'er, with calmness
Into a lake the water flows,
And, mingling with the tranquil flood,
Seeks peace in sweet repose.
The bright sunbeams then visiting
This realm to Somnus given,
The tiny globes in vapors rise
To space above in heaven.

Once in air, they congregate,
Fantastic clouds to be,
And, wafted by the Summer breeze,
Float off most gracefully;
Soon the mountain-tops are reached,
There they cling for rest;
Each rugged peak is hid from view,
Each in vapor dressed.

At morn the clouds would fain ascend,
And leave this dreary plain;
But, chilled through by the frigid air,
Condensed, they fall in rain.
As the pearly drops alight
They dance about with glee,
For are they not of earth again,
Just as they used to be?

They prance, they skip and race along
O'er pebbled brook and rill—
When lo! they reach familiar ground,
And pass the *same old mill.*
In doing so they turn the wheel,
With sparkling spray o'ercast,
Thus proving that the mill *does* grind
With water that has past.

Philosophically the lesson's taught,
Bidding us beware,
Although a chance unheeded pass,
Not to incite despair.
Labor on with redoubled zeal
Lost hours to redeem,
And teach your conscience thus to feel—
That things *are* what they seem.

Opportunities appearing lost
And numbered with the slain,
By providential agencies
Will surely come again.
Now bear in mind, although the Fates
Your hopes continually blast,
Kind nature's mill *will* grind *again*
With water that has past.

SOME CURIOSITIES
Of the French Stage.

WRITTEN FOR THE NEW YORK CLIPPER.

Contrary to the belief generally entertained in this country, plays founded upon American subjects are by no means rare in France. Washington was quite a stage favorite in his day. "Vazington, ou la Liberté du Nouveau-Monde," was played in what is now the Theatre Francais as early as 1791; and there is in existence a rhymed drama, "Asgill," in which not only Washington is a leading personage, but also his son. The first scene opens with remarks addressed to Sir Asgill, in chains, by Washington *fils*. But quite the queerest of the French Washington dramas is one brought out at the Ambigue Comique in 1815. The title is of itself as good as a play. "Washington, ou l'Opheline de la Pennsylvanie, Melodrame in trois actes, a Spectacle. Musique de MM. Quaissain et Renot. Ballets de M. Millot. La scene passe a Philadelphie." A note inserted by the authors, for the benefit of provincial managers, informs them that this piece can be played without the ballets by suppressing the last phrase of the last couplet spoken by Washington, in scene eleven, act first. It must have been an all-night affair, for it fills fifty-one pages of fine print. "Washington, ou les Represailles," three acts in prose, by Benoit Boscisio, member of the Legion of Honor, is a sentimental comedy of some dramatic merit, founded on the story of Asgill, and performed with due applause at the Empress' Theatre in 1813. Asgill, who is represented as an English peer, has fallen in love with and is loved by Betti, the lordly daughter of Penn, an American Quaker-patriot. Having been taken prisoner, Asgill is treated as a spy, and, despite all efforts to save him, is condemned to death in retaliation for the murder of Huddy, an American officer, by an English commander named Lepincott. On his immediate way to execution Asgill is accompanied by the best wishes and finest sentiments of Washington, and by the distracted Betti, who expresses her intention of being shot simultaneously. At the very last moment an officer comes in, announcing that Milord Clinton has given up Lepincott, the murderer of Huddy. Thereupon Betti falls on her knees, then into Asgill's arms, and, all hands getting themselves picturesquely grouped, Washington delivers the following strictly characteristic speech:

"Let Huddy be avenged! Interesting Asgill, we must make you forget, by a great happiness, the hardships of which you have been the unhappy being a victim; Penn, thy Betti, adopted daughter of the United States, is to-day the pledge of reconciliation—a most noble gift to make! Come, give her to him." [A roll of drums.]

And so drops the curtain. George Washington made his appearance on horseback, on the French stage, at the old Theatre Imperial du Cirque in 1860, in a piece in five acts and ten tableaux, with music and ballet, entitled "Le Cheval Fantome, Legende du Temps de la Guerre de l'Independence." Here he came out very strong with B. Franklin, Lafayette, Cesar Flanagan, Chair De Lane, and a large but correct company of American, English, Irish, French, Indian, male and female, officers and privates, who made a night of it, you may be sure. This was a highly effective military, terpsichorean, equestrian, picturesque spectacle, surcharged with lavishly generous sentiments and recompenses to virtue far higher than current market rates.

There is, or was, yet another Washington play on the French boards, "a lyric drama," performed at the old Theatre Louvois towards the close of the last century, written by Lebrun Tops, which I am happy to say I never had the luck to see. "Washington, Drame Historique," five acts, in verse, by J. Lesquillon, was published in 1866. Washington, Lafayette, Arnold, Andre and his three captors, and an utterly impossible young indigenous aboriginal lady yclept Kara (evidently Iroquois) the leading characters. This is much superior in literary quality to either of the two versified dramas already mentioned. The author prefaces the little work with a note of modest assurance: "Doubting whether any theatre director in France dare put this historic drama on the stage, on account of its subject, I print it, if not for the present, yet perhaps for the future."

Certainly, under the third Napoleon, Washington, treated historically, was undoubtedly an unpromising subject to any stage-manager, and it may well be doubted whether the sentiments that should go with such treatment would not bring a French stage-manager into difficulties with the censorship, even under the so-called Republican government of the Marshal-President. Under the freer regime of Louis Phillipe, in 1832, there was brought out at the Palais Royal Theatre "Franklin à Passy," a Bonhommie Richard, an entertaining little vaudeville, sparkling with bright, sharp, allusive hits at the government of the time. It is amusingly readable to-day for its wit and the cleverness of its little plot, not to mention the unintended, but to an American highly comic, effect of the characterization. It was concluding by the footlights and singing lively couplets to the brisk fiddling of the Palais Royal orchestra.

A play in which the assassination of President Lincoln is represented was produced in Paris within three months after the event, while the sad Mexican tragedy which resulted in the death of Maximilian and Carlotta was still fresh in the public mind. Carlotta was commemorated by "Juarez, une Tragedie," which is very Frenchy and very bad. More recently we have had "L'Oncle Sam" of Sardou, an absurd caricature, which has not even the merit of being amusing, and "L'Etrangere" of Dumas *fils*, which, if not founded upon an American episode, has its American adventuress as its leading character.

Last year a highly successful melodrama entitled "Les Chevaliers de la Patrie" was produced at the Theatre Historique. The drama in question treats bravely of the American Civil War, and the "six-shooter woman" it takes its name are Abraham Lincoln and Stonewall Jackson. It is in no less than eight acts, but no American could fail to sit it out to the end, for it is a most exhilarating affair. The author, M. Albert Delpit, is said to be a native of Louisiana, and evidently "knows better;" the criminal in the piece is a Parisian adventuress do not, so he gives them their monkey's march of local color. In the first act the greater part of the *dramatis personæ* are assembled on a steamboat on the Potomac, and they all come to the side of the vessel and narrate their histories to the audience. Meanwhile the steamboat is racing with a fleet of Federal gunboats, and the capitulation is formally announced that his boat must win the race or blow up. One or the other of the boilers must burst—they can only hope it will be the other. The passengers exclaim in chorus "All right!" and await further developments. At last the rival steamboat comes alongside, and, after a moment of painful suspense, explodes. "It's the other!" cry the passengers, and continue their promenade on the deck. The sequel is worthy of this beginning. Abraham Lincoln is ever administering justice in one of the saloons of the White House, like a primitive chieftain under the spreading oak. The White House, indeed, appears from the stage directions to open out in the rear into the forest primeval. The next scene transports us to the southern army, displayed in the background. Frenchmen seek commissions, and introduces Stonewall Jackson and the famous cavalry-leader Stuart. This, of course, furnishes the opportunity for a very dramatic contrast—Jackson sitting reading the Bible on one side of the stage, Stuart draining his glass on the other, and the Southern army displayed in the background. Stuart proposes to give a fete in the evening, but Jackson piously protests. Stuart, however, insists, Jackson goes off in sorrow, if not in anger, and the fete—consisting of a dozen negro minstrels and as many ballet-girls—takes place at once. It is interrupted, however, by the return of Jackson on a litter, fresh from the field of battle, and mortally wounded. During the fete a battle has been raging, at which Stuart's attendance appears to have been deemed superfluous. Jackson, in his death agony, requests the two French officers to proceed at once to Washington and kidnap Mr. Lincoln. This they attempt to do in the very next act; but Wilkes Booth—whose name has been altered by the censorship—comes very near being beforehand with them. They are all baffled, however, by the sublimity of Mr. Lincoln's conversation, and the curtain falls upon the reunion of the French officers and their sweethearts in one of the parlors of the White House, where the President fraternally blesses them. I fancy that even this brief resume will inspire American playgoers with a burning desire to witness a performance of M. Delpit's astonishing production; but I fear managers on this side the water are not likely to undertake its representation.

Last year was also notable for the offering made by the French Society of Dramatic Art of a series of prizes for the best plays submitted within a stated period, having for their subjects episodes in American history. The idea is said to have originated with M. Victorien Sardou, and I believe he was constituted one of the judges. A number of plays were offered in accordance with the terms of this competition, but none were deemed worthy of the first prize. A prize was, however, awarded to a tragedy entitled "Le Patriot," by M. Armand of New Orleans, the play dealing with the period of the American Revolution, and so claiming place among the Washington dramas already mentioned.

The difficulties in the way of the French dramatist who attempts an American historical play are legion; but it is not, perhaps, too much to hope that some one of the many brilliant writers who supply the French stage, and indirect, that of England and America, may yet successfully accomplish the task.

FRIENDLY ANSWERS.

To Those who Wish to Adopt the Stage, but Whom the Stage Has No Time to Adopt.

WRITTEN FOR THE NEW YORK CLIPPER,
BY BART. SMITH.

As there are now so many people who believe that the stage is the profession to which they were born, and to which the fire of their genius so impetuously pushes them, we have compiled at great expense, from the old encyclopedias of wisdom who have almost strutted their brief hour, the following answers to questions propounded us by many of the "coming actors." We give them to THE CLIPPER as a means of diffusing this knowledge to all beginners; for, once the idea that they are actors leaves the "pimple form and comes to a head," then they eagerly seek wisdom and counsel from the columns of that paper.

Traps—Are not for the purpose of enticing the unwary into a "drop," but all will have to be wary now they conduct themselves in their immediate neighborhood, or something might tumble.

Vampires—Are not blood-suckers, although many suckers are shot into space with their aid. The pretty juvenile and the lony leading-man do not love them muchly.

Borders—Are not necessarily the actors, although many of the actors are boarders, unless they are doing the "long watch" at night, and, owl-like, rest themselves by day.

Flies—Are not alive, but on several occasions we have seen them made very lively through the great kicking of several suspended dizzy actors or very bad "hams."

Flats—Are not sharpers, but are the counterfeit presentments of streets, woods, landscapes, etc., and instead of being laid down flat, they stand upright—or, in other words, they are upright flats.

Supe—Is not a decoction used in gin-mills for lunch and in tart boarding-houses, but is a gentleman who earns twenty-five cents nightly by the sweat of his manly brow, and wields a spear as boldly as e'er did Roman of old; he is equal to any camp-meeting shouter whenever the text demands a shout.

Braces—Are not suspenders, although they are supporters.

A Set Scene—Is slightly different from a scene setting, although, at the end of an act, Props and the carpenter may be seen setting the next set.

Masking—Is not done by covering the face with masks, although they very often cover a facing with a profile.

Props—Are not supporters, although we have known the extras of a bill of props often big enough to be a supporter for Props and his several small Props for his declining years.

The Heavy-man—Does not have to tip the beam at 296; on the contrary, he may fly as light as a century.

The Walking-gent—Is not necessarily a pedestrian, but may own his coach-and-four (but we have known few so fortunate).

O. P.—Does not mean Old Port, but Oppose the Prompter when he fines you, and thereby be sure of a grand fire out of the theatre.

Omnes—Is a well-known actor, who has appeared in almost every theatre in the world, and has been in the original cast of nearly every play. Almost any actor can tell you where he may be found.

Ibid—Is very often a pal of Omnes.

Stars—Are not heavenly bodies, but they com-et over the managers with heavenly high that they Mars all chances for his getting in his graft very great on any prophets.

Chambermaid—A hotel recommendation will not secure a berth in this capacity in any first or forty-first class theatre.

A Stock Company—May be without any stock at all, and also one that the public will not take any in. They generally "hustle" in two or three weeks, if such is the case.

Snap—Is not sound, for any old actor will tell you that he has never yet seen one that was sound.

A Ham—Is not canvased, although; if many of our companies were thoroughly canvassed, many hams would be found to vegetate there.

A Dizzy Actor—Is not one who has "swimming of the head," but one whose ambition (or gall) soars above his capacity. In other words, one that is swimming beyond his depth—over his head.

Ballet—Is not a song, but a concourse of excellent young ladies who never talk *very* much, and who hope yet to be stars; but we are sorry to say that the gods love them too well, for they die young—at least, their ambition does, for we have known some to be ballet "girls" as high as 60.

Prompter—Is not one who is prompter on hand at rehearsals and sich, but one who will catch you heavy on the hip if you are not prompter at the next.

The Stage—Is not an omnibus, but you had better not tackle it unless you can hold and handle the lines—you *may* get.

The Pit—Is not a hole, but it is where the gods above send their refuse plug nectar, hoping to salivate those below.

A Cue—Is not an auxiliary of a billiard-match, but the base-drummer of any first-class theatre will show you what it is.

By inclosing $75.79, any furnisher of theatrical necessaries will send an ounce of comedy-oil, or for double the amount one ounce of tragedy-balm. With the aid of these two ingredients, any ambitious amateur can make a successful professional without having recourse to study or try a perilous ascent from the bottom round of the ladder of fame. Buy it—try it. No pay, no cure.

EUROPEAN DRAMATIC NOVELTIES.

"GUINEA GOLD,"

a new play from the pen of Henry J. Byron, was first performed at the Princess' Theatre, London, Eng., Sept. 10, and is very roughly handled by the critics, who with one accord pronounced it the weakest piece of the many written by this busy dramatist. The plot is as follows:

Guinea Gold is the uncomfortable name which a female orphan, dependent upon the charity of some eccentric but benevolent people, finds herself compelled to wear. She acquires with characteristic feminine ingenuity sufficient to remove all thoughts of the kindness she has received and to leave a sense of injury. John Rawlinson and Richard Rawlinson both seek her as wife. Guided by a sound judgment, she naturally chooses the former, and perhaps the misconduct of Louise may be only the fatal result of that of her pretended stepmother. The scoundrel had calculated that Pierre, exasperated by jealousy, would probably threaten Rosalie with such fury that the poor woman would consent to flee from the house with himself. When night falls and Rosalie is alone, he hides himself, and suddenly appears, taking care to close the doors. Then follows a terrible scene, Louvart endeavoring to carry off the frightened woman, and she wishing to kill herself. But Pierre, who has heard the noise, and believes he is about to have proof of his mistress' treason, dashes in the door. In the obscurity Louvart escapes. Pierre raises his hand to kill Rosalie, when Louvart returns with an unconcerned air, as if he had just come in from the street. This audacity is too much for Rosalie. She discloses all to Gendron, denouncing the villain and exposing his schemes. A mortal struggle is inevitable between the two men, when Paul Dubuisson arrives most opportunely to expel Louvart, threatening to hand him over to the police for a murder which he committed when he was engaged in Egypt on the Suez Canal works. Pierre opens his arms to Rosalie, who now at last consents to become Madame Gendron. Her respect for Pierre had been such that she did not believe herself worthy to become his wife, and she could not summon up courage to tell him her secret; hence all the mystery. Paul Dubuisson marries Madeleine; and as for Louise, she has been saved by the energy of the good Madame Ribot.

M. Lafontaine appeared as Louvart, M. Laudrol as Pierre, Mme. Fromentin as Rosalie, Mlle. Dinelli as Louise, and Mlle. Legault as Madeleine.

"PIERRE GENDRON,"

a three-act drama by MM. Lafontaine and G. Richard, was recently produced at the Gymnase Theatre, Paris. The plot is described as follows:

The curtain rises on a metal-factory, thronged with workpeople in their working-costume, and speaking the workingman's argot in its full purity. Pierre Gendron, the hero of the piece, is the overseer-foreman of the factory. He is an honest man placed in a singularly awkward position. Having been left a widower with two young daughters, he had intrusted the younger of them, Madeleine, to her godmother, Madame Ribot, who is aunt to Paul Dubuisson, a young engineer, the owner of the factory. The elder girl, Louise, Pierre had kept at home. Madeleine had been placed in a convent, and is returning that very day to her father's house. She is a model of girlish innocence, while her sister is the very reverse, being vain, isolent, frivolous, and only too much inclined to follow the bad example she sees around her. For Pierre, it should be at once stated, had years before introduced to his home a young woman named Rosalie, who passes for his wife, but in reality is only his mistress. Pierre is universally respected, and his friends are not niggard of their good counsels to him. Madame Ribot especially, who in her motherly interest for Madeleine dreads the young girl being brought into contact with her father's irregular position, advises Gendron to marry Rosalie. Pierre desires nothing better, but there is an insurmountable obstacle in the way. Often as he has asked Rosalie to become his wife, she has obstinately refused. She is deeply attached to Gendron, but will never consent to marry him. Of course, a secret weighs on the mind of the young woman to prevent her thus accepting the offer of the honest man whom she loves. Things are at this pass when a newcomer arrives, an impudent, conceited looking fellow named Simon Louvart, who obtains a vacant place in the factory. The instant Rosalie sees this man she utters an affrighted cry. This Louvart had seduced her by violence when she had been little more than a child, and, after long wanderings about the world, during which he had gone through several discreditable adventures, he has come back to seek his victim once more. He thinks he holds her in his power by means of a letter of hers which he has in his possession. Rosalie feels instinctively that this wretch has come back either to ruin her or to endeavor to separate her from Gendron. Louvart does not, however, unmask his batteries at once. Having in old times been Gendron's apprentice, he finds little difficulty in insinuating himself into Pierre's good graces, and by his pretended affection and good-natured manners soon gains a regular footing in the foreman's house. Rosalie, who feels the abyss opening beneath her feet, refuses to sit at the same table with Louvart. She is constantly in tears, and Pierre's household is thus completely metamorphosed by the intruder, although he seems the last to be the cause of the change. At last the catastrophe arrives. Louise, whose evil tendencies Gendron has been unable to correct, grows day by day more attached to vanity, and is really only awaiting the first opportunity to run away from the paternal roof. She has long been aware that her pretended stepmother is only such in name, and lives with Rosalie on terms of constant disagreement. One day, she allows Madeleine also to learn the secret by exclaiming: "I am not bound to obey papa's mistress!" a revelation which causes her younger sister to seek refuge at the house of her godmother, while Louise profits by the confusion to run away with Ernest Dubuisson, the brother of the factory-owner, a dissipated young spendthrift, who has run through all his fortune. Louvart takes advantage of the general confusion to open his crafty attack against Gendron, beginning by insinuating that, if Rosalie does not wish to marry him, it must be because she loves someone else, and perhaps the misconduct of Louise may be only the fatal result of that of her pretended stepmother. The scoundrel had calculated that Pierre, exasperated by jealousy, would probably threaten Rosalie with such fury that the poor woman would consent to flee from the house with himself. When night falls and Rosalie is alone, he hides himself, and suddenly appears, taking care to close the doors. Then follows a terrible scene, Louvart endeavoring to carry off the frightened woman, and she wishing to kill herself. But Pierre, who has heard the noise, and believes he is about to have proof of his mistress' treason, dashes in the door. In the obscurity Louvart escapes. 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M. Lafontaine appeared as Louvart, M. Laudrol as Pierre, Mme. Fromentin as Rosalie, Mlle. Dinelli as Louise, and Mlle. Legault as Madeleine.

AMUSEMENT ANNALS—CLIPPER SERIES, NO. XXIV.

ORIGINAL ENGLISH AND AMERICAN CASTS OF "LONDON ASSURANCE."

THEATRE ROYAL, COVENT GARDEN.
Under the management of MADAME VESTRIS.

The free list (the public press excepted) will be suspended this evening.

THIS EVENING, THURSDAY, MARCH 4, 1841,
will be produced, for the first time, a new comedy, in five acts, entitled

LONDON ASSURANCE.

The scenery by Mr. Grieve, Mr. T. Grieve and Mr. W. Grieve. The decorations and appointments by Mr. W. Bradwell.

Sir Harcourt Courtly,	Mr. W. Farren
Max Harkaway, Esq.	Mr. Bartley
Mr. Charles Courtly	Mr. Anderson
Mr. Adolphus Spanker	Mr. Keeley
Mr. Dazzle	Mr. Charles Mathews
Mr. Meddle	Mr. James Vollett
Cool	Mr. Brindal
Isaacs	Mr. W. H. Payne
Martin	Mr. Aylife
Simpson	Mr. Honner
Serv

THE GREAT O. P. RIOTS AT THE COVENT-GARDEN THEATRE, LONDON, IN 1809.

COMPILED FOR THE NEW YORK CLIPPER FROM DOCUMENTS, NEWSPAPER REPORTS AND PROGRAMMES NOW IN POSSESSION OF MR. GEO. W. THOMPSON.

The Covent-garden Theatre, London, was opened by Richard Deroy in 1732. On Sept. 20, 1808, it was burned down, twenty persons losing their lives. It was rebuilt and was opened on Sept. 18, 1809, with a new scale of prices. The populace demanded a return to the old prices. It was not until the middle of the following December that the rioting ceased. It is the purpose of this series of papers to delineate its progress.—ED. CLIPPER.]

DECEMBER 14, 1809.—(CONCLUDED).

With respect to the grievance that the management of Covent-garden Theatre had brought in hired ruffians to browbeat the regular patrons, Mr. Kemble, continuing his speech, remarked that he had assured Mr. Clifford that the magistrates acted on their own authority, and that he knew nothing of their coming upon the stage till he read an account of it in the newspapers on the following morning. With respect to the charge as to the private boxes, the noblemen were willing to do away with them, and throw the whole tier open to the public. If these and other concessions on their part would conciliate the public mind, the proprietors were ready to make them. To this Mr. Clifford answered that he could not take upon himself to agree to any terms; but he thought those proposed so fair that he would recommend them to the adoption of the meeting. He considered them as likely to satisfy the public. (Cries of "O. P., O. P.") Upon this subject he had only to make one remark. It was the peculiar characteristic of Englishmen, when they were victorious, to enjoy their victory with moderation. He had heard it remarked that, though John Bull was sometimes wrongheaded, he was never wronghearted. This, he trusted, would still continue to be his character, and that the present occasion would manifest to the world that the British public were magnanimous—that they would be content with equitable terms, nor impose on the vanquished those terms which would be really injurious to the managers of the theatre. He had only one word more to say. It was to be understood that the dropping of all prosecutions was an indispensable article in the present treaty. A Mr. File then addressed them. The terms required by the public he would, he said, explain in a very few words. They were these: The pit at the old prices, the boxes as before, the immediate dismissal of Mr. Brandon for his bad conduct, and an apology from the managers for the insult that had been offered to the public. Upon these concessions being made on one side, the public would have no objection to the price of the boxes being at seven shillings. This speech was enthusiastically cheered. The chairman then gave as a toast: "The Liberty of the Subject," which was received with three times three cheers. He then informed the meeting that Mr. Kemble had expressed to him his willingness to agree to all the terms mentioned by the last speaker, with the exception of that which imported the dismissal of Mr. Brandon. With this he could not at the present moment comply, because he had not the authority of his coadjutors to do so. But he would recommend it to them, to gratify the public wish in this point, as well as in the rest. Here a person called out that "the private boxes as before" was meant "before Mr. Kemble came to the theatre." The hint was received with cheers, and the chairman proposed that the managers should be allowed two or three days to make their determination public. This was agreed to by acclamation, and an immediate compliance or refusal insisted upon. The next toast was: "The Ancient and Indisputable Rights of the Pit," which was followed by a song. After this a tumult arose, the attention of the company being called to a party in the small gallery at the end of the room. "No Private Boxes" resounded, and the clamor was tremendous till these offenders were by force brought down and kicked out of the room. The committee for managing the O. P. subscription in support of those principles drew up the resolutions, which were then read as follows:

We presume that the public will be satisfied with this, if acceded to on the part of the proprietors, viz.:

1. That the private boxes shall be restored to the same state as they were in the year 1802. [Applause.]

NOTE.—This was before Mr. Kemble went to Coventgarden.

2. That the pit shall be three shillings and sixpence, the boxes seven shillings. [Much noise, and some opposition to the latter part.]

3. That an apology shall be made on the part of the proprietors to the public, and Mr. Brandon shall be dismissed. [Thunders of applause.]

4. That all prosecutions on both sides shall be quashed. [Applause. Rows now commenced in several parts of the room.] The chairman, obtaining a little order, begged leave to propose as a toast "Mutual Forbearance," and produce a reconciliation between the managers of Covent-garden Theatre and the public, equally advantageous to both."

The shouts and beating with sticks on the table which succeeded this toast were intolerable, and the noise continued for some time. Mr. Kemble then stood up, amid tumults of applause, and said: "Gentlemen, before I withdraw for the purpose of making the necessary preparations for stating the arrangements that have taken place, in to-morrow's newspapers, I beg leave to express to you my hope, which I do from the bottom of my heart, that the resolution we have agreed to will lay the foundation of a lasting good understanding between the public and the theatre. [Applause.] I have also to return to you, personally, my best thanks for the kind and polite treatment I have received since I came into this room." Mr. Kemble then withdrew. After which Mr. Clifford could with difficulty get a moment's respite from the uproar to make a speech about what had been unjustly said of him by Serjeant Sheppard in the Court of Common Pleas. How he had been scandalously called an hired counselor, concluding with a statement that he was ready to die in defense of some rights.

In the evening, at the theatre, a gentleman in the pit instructed the audience in what had passed at the tavern. Mr. Kemble then came forward and said: "Ladies and gentlemen,—Allow me to first apologize for my dress [he wore his common walking-dress], which is perfectly inconsistent with the high respect I feel for you. I have had the honor this evening of waiting on the gentlemen who dine at the Crown and Anchor. There were proposals made, and acceded to, that the boxes should remain at the new prices—seven shillings. [Much disapprobation.] Ladies and gentlemen, it has also been concluded that the pit should be reduced to the old price—three shillings and sixpence [much applause], and that the private boxes shall be reduced to what they were in the year 1802, at conclusion of season—that is, to open the centre ones for the accommodation of the public. [Loud cheering.] The proprietors are also extremely sorry that there ever has been any misunderstanding between us, and beg you will excuse any error that has been committed on our part. We pledge ourselves that we will give directions to our lawyers to stop all proceedings, and I hope that has passed will for the future be buried in oblivion." Mr. Kemble then bowed and retired amid the cries of "Discharge Brandon!" "Is Brandon discharged?" In a few minutes he returned, and attempted to address the audience, but was not suffered to be heard except of "We cannot listen to you unless Brandon is discharged." After some ineffectual attempts to speak, he was obliged to retire. Amidst this confusion, a placard was thrown upon the stage with the words "Discharge Brandon," which was taken up by Mr. Munden, who bowed, and he would deliver it to Mr. Kemble. Mr. Munden, dressed for King Arthur (in his full-bottomed wig), was admirably equipped for ambassador on such an occasion, and his treating with the pittites had a ludicrous effect. Every effort was then made to proceed with the farce was in vain. The noise continued increasing, until Mr. Brandon made his appearance on the stage. The noise then increased with redoubled violence. Mr. Brandon bowed, but to effect. Down upon his bended knees!" was vociferated. "We will not hear you except in that humble posture." Mr. Brandon did not comply, but retired amidst loud groans and cries of "Off, off!" Two sticks were thrown at him, when Mr. Munden, who was close alongside, chose to quit company. Mr. Harris Jr. then came forward and said: "Mr. Brandon is a servant of my father." Not a word more was heard. He was obliged to retire, and the curtain fell, accompanied by groans and hisses. The audience, after repeatedly calling for Brandon's discharge, quietly dispersed.

DECEMBER 15.

"THE WHEEL OF FORTUNE" AND "THE BLIND BOY."—At the foot of the programmes appeared a statement of the managers' concession to the public, and their apology appeared. Some objection might be taken to the terms used—such, for instance, as calling their violent outrages "irregularities," etc., etc. The theatre was crowded at an early hour. Before the curtain was raised, Mr. Frost, from the stage, informed the crowded audience that he was authorized by Mr. Kemble to say that Mr. Brandon had been discharged. Mr. Kemble was loudly called for, and soon appeared, dressed for Penruddock. He said: "Ladies and gentlemen, I have the honor to inform you that, in compliance with your wishes, Mr. Brandon has withdrawn from the office of boxbookkeeper of this theatre." This announcement was received with huzzas and the most vociferous approbation. Something still was wanting, and a letter signifying that want was handed to Mr. Kemble. No answer being returned, the first act was lost in wonderful riot and confusion. Mr. Kemble at length came forward and said: "Ladies and gentlemen, I understand that offense has been given by the introduction of improper persons into the theatre during the late disputes. [Dreadful noise.] I have to ask pardon for not apologizing sooner. [Great applause.] In my own name and in the name of my fellow-proprietors, I beg leave to express our regret for what has taken place, and to state that our first care shall be that no such an occurrence shall ever happen again." [Great applause.]

The play now went on without interruption other than the applause bestowed on the performers. The treaty of peace signed and ratified, a placard was raised, on which were read these words: "We are satisfied!" At the end of the play Mr. Kemble again came forward and said: "Gentlemen, those spikes and bars, that must be incommodious to the pit, shall be removed by Monday." This gratuitous concession was received as it deserved. Much talking and confusion prevailed during the farce, which arose in some measure from its being written by Captain Hewitson, an anti O. P., and partly from doubts that the managers would not observe that article of the treaty relating to the private boxes. Laurel leaves were worn in the hats of the O. P. champions.

The following morning the playbill contained this card:

It having been suggested to the proprietors that the advertisement relative to that part of the front boxes which are now occupied as annual boxes is liable to misconstruction, they beg leave most respectfully to state that, at the end of the present season, they will open to the public one tier of those boxes, reducing only the seven annual boxes on each side, as they stood in the old theatre.

Peace was now restored between the public and the management, and the riot was over—a riot which lasted nearly three months, and was without doubt one of the most disgraceful affairs that ever occurred in any civilized community. The statement given by the managers to the public at the end of the season was that the affair had cost them £3,600.

A PHYSICIAN who had been annoyed by numerous questions concerning the condition of a patient was stopped by a man with the old question, "How's M. ?" "Ill," replied the physician. "Does he keep his bed?" "Of course he does. You don't suppose he's fool enough to sell his bed because he's ill, do you?"

BASEBALL.

WITOKA vs. LAFAYETTE.

These two Brooklyn clubs met at the Park on Sept. 22 to finish their series of games in the League Pennant contest, and the match attracted the customary crowd of spectators, about a thousand people surrounding field No. 1 at the Park where the game was played. Though at this period of the season it is necessary for clubs to begin play by 3 P. M. in order to get through with nine innings, these two clubs did not begin until 4.45 P. M., and it was rather dark for fielding purposes before the eighth inning was ended, and both sides did their work up quickly, too quickly for steady play. The teams were nervously anxious as to the result, and the want of coolness and nerve on both sides was very apparent. Neither mustered their full strength, the Witokas being assisted by Higbee of the Crystals and Spencer of the Tecumsehs, while another club-member aided the Lafayettes. The latter went to the bat first, Bond leading off with a base-hit, and after Raleigh had been thrown out, Umberzack made a base-hit, and, on Hay's failure to put out Fredericks on three strikes, a run was scored, Willetta being caught out and Umberzack well thrown out at third base by Hay. On the other side, Chase led off with having his base given him on called balls, and on Crane's base-hit and on a passed ball Chase reached third base. Then Shannon hit to Willetts, who, instead of throwing the ball home to cut off Clare, tried to put out Crane at second, the result eventually run out, Clare scoring the run. Spencer then struck out, and Hay was finely caught out by Jackson on a hot liner, leaving the score at 1 to 1. In the second inning, after Frederick's base had been pitched out, and Willetts and Ruddy had been well thrown out by Spencer and Clare, the Witokas were allowed to score three runs through a wild throw by Peterkin, his and another by Raleigh's base hits assisting after the Witokas had escaped a blank. This gave the latter the lead by 4 to 1, and this advantage practically gave them the game. In the third inning errors by Chase and Clare let in two unearned runs, and the Witokas drawing a blank left the totals at 4 to 3, and the game in a more interesting position. In the fourth inning the Lafayettes were easily pitched out, and on a dropped fly-ball by Ruddy the Witokas added to their score. After this four more innings were played, neither adding two singles to their score; the Witokas through errors, and the Lafayettes earning one run by good hits in their eighth inning. In these innings some good catches were made by Jackson, Peterkin, Fox and Bond, as also by Hughes, Ivison doing good service at second base. Hay put out five by throws to first base after three strikes, Clare pitching out twelve opponents, and Jackson four. The game was rather poorly umpired, though no partiality was shown.

LAFAYETTE.	R.	1B.	P.O.	A.	E.
Bond, 2d b	2	1	2	2	0
Raleigh, c	0	1	7	2	4
Umberzach, lb	0	1	7	0	0
Fredericks, c.f.	1	1	0	2	0
Willetts, s.s.	0	1	0	3	2
Ruddy, r.f.	0	0	1	2	0
Fox, l.f.	0	1	2	0	0
Peterkin, 3d b	1	1	4	0	2
Jackson, p	0	1	0	3	1
Total	5	8	24	10	12

WITOKA.	R.	1B.	P.O.	A.	E.
Clare, p	2	1	0	1	2
Crane, s.s.	0	2	0	4	2
Shannon, c.	0	1	7	2	1
Spencer, 3d b	0	0	1	2	2
Hay, 1b	0	1	13	0	0
Hoy, c.	0	0	8	4	6
Reid, l.f.	0	2	0	0	0
Duryea, l.f.	0	1	0	0	0
Higby, r.f.	1	1	1	0	0
Ivison, 2d b	1	0	3	1	3
Total	7	7	24	14	13

	Lafayette	Witoka
Total runs	5	7
Total base-hits	8	7
Total bases on balls	1	0
Total bases on errors	2	6
Total passed balls	1	0
Total wild throws	1	0
Total fly-catches	0	2
Total foul-catches	0	0
Total men left on bases	7	4
Total men put out on bases	0	0
Total men put out on fly-catches	0	2
Total men put out on foul-catches	0	0
Total men put out by pitcher	0	3
Total men put out by catcher	3	0
Total men put out by fielders	6	6
Total men put out by batsmen	0	0
Total men put out by base-runners	0	0
Total men put out by umpire	0	0
Total men put out by scorer	0	0
Total men put out by accident	0	0
Total men put out by interference	0	0
Total men put out by rule	0	0
Total men put out	9	9
Total men left on bases	7	4
Total men scored	5	7
Total men batted	34	34
Total times batted	36	36
Total times batted for	9	9
Total times batted for out	1	1
Total times batted for run	4	4
Total times batted for base-hit	4	4
Total times batted for base on balls	1	0
Total times batted for base on error	2	6
Total times batted for passed ball	1	0
Total times batted for wild throw	1	0
Total times batted for fly-catch	0	2
Total times batted for foul-catch	0	0
Total times batted for men left on bases	7	4
Total times batted for men put out on bases	0	0
Total times batted for men put out on fly-catches	0	2
Total times batted for men put out on foul-catches	0	0
Total times batted for men put out by pitcher	0	3
Total times batted for men put out by catcher	3	0
Total times batted for men put out by fielders	6	6
Total times batted for men put out by batsmen	0	0
Total times batted for men put out by base-runners	0	0
Total times batted for men put out by umpire	0	0
Total times batted for men put out by scorer	0	0
Total times batted for men put out by accident	0	0
Total times batted for men put out by interference	0	0
Total times batted for men put out by rule	0	0
Total men put out	9	9

Umpire, Mr. Wm. Cauldwell. Scorer, Mr. Wm. Cauldwell. Time, 1h. 45m.

FALL RIVER vs. ROCHESTER.

The Rochesters, by a series of inexcusable errors by Caskin and Dixon, lost a game with the Fall Rivers at Rochester, N. Y., Sept. 19.

ROCHESTER.	R.	1B.	P.O.	A.	E.
Brady, 2d b.	4	0	0	2	3
Caskin, 3d b.	4	1	1	1	4
Jeff. D., s.s.	3	1	1	4	3
Junkins, lb.	4	0	1	12	0
Kennedy, c.	4	1	0	6	4
Shattuck, l.f.	4	0	1	2	0
Dixon, s.s.	4	0	2	3	2
Tipper, l.f.	3	0	2	1	0
Burkaw'r, p.	3	0	1	0	2
Total	34	3	9	27	16

FALL RIVER.	R.	1B.	P.O.	A.	E.
Libby, 1st b.	4	0	11	0	0
Mack, r.f.	4	1	0	2	1
Hanlon, 2d b.	2	0	1	2	0
Gore, c.f.	4	2	2	1	0
Canary, l.f.	4	0	1	0	0
Wilson, c.	4	0	7	2	0
Mutrie, s.s.	4	0	0	1	3
Hackett, p.	4	0	0	2	0
Rowan, c.	3	0	0	0	2
Total	34	4	22	10	6

	Rochester	Fall River
Total runs	3	4
Total base-hits	9	6
Total bases on balls	0	0
Total bases on errors	6	2
Total passed balls	0	0
Total wild throws	0	0
Total fly-catches	0	0
Total foul-catches	0	0
Total men left on bases	6	6
Total men put out on bases	0	0
Total men put out on fly-catches	0	0
Total men put out on foul-catches	0	0
Total men put out by pitcher	0	0
Total men put out by catcher	0	0
Total men put out by fielders	9	9
Total men put out by batsmen	0	0
Total men put out by base-runners	0	0
Total men put out by umpire	0	0
Total men put out by scorer	0	0
Total men put out by accident	0	0
Total men put out by interference	0	0
Total men put out by rule	0	0
Total men put out	9	9
Total men left on bases	6	6
Total men scored	3	4
Total men batted	34	34
Total times batted	36	36
Total times batted for	9	9
Total times batted for out	1	1
Total times batted for run	3	4
Total times batted for base-hit	3	4
Total times batted for base on balls	0	0
Total times batted for base on error	6	2
Total times batted for passed ball	0	0
Total times batted for wild throw	0	0
Total times batted for fly-catch	0	0
Total times batted for foul-catch	0	0
Total times batted for men left on bases	6	6
Total times batted for men put out on bases	0	0
Total times batted for men put out on fly-catches	0	0
Total times batted for men put out on foul-catches	0	0
Total times batted for men put out by pitcher	0	0
Total times batted for men put out by catcher	0	0
Total times batted for men put out by fielders	9	9
Total times batted for men put out by batsmen	0	0
Total times batted for men put out by base-runners	0	0
Total times batted for men put out by umpire	0	0
Total times batted for men put out by scorer	0	0
Total times batted for men put out by accident	0	0
Total times batted for men put out by interference	0	0
Total times batted for men put out by rule	0	0
Total men put out	9	9

Umpire, Mr. Moffitt. Time, 1h. 45m.

CINCINNATI vs. ST. LOUIS.

About fifteen hundred people witnessed the game between these clubs at Cincinnati, O., Sept. 24. During the first five innings each side drew blanks; at the end of the seventh the score stood 1 to 1, but in the next the Reds got on to Nichols so effectively as to gain three runs, to which they added one in the ninth, meanwhile blanking their opponents and winning by four runs.

CINCINNATI.	T.	R.	1B.	P.O.	A.	E.
Pike, 2d b.	5	0	2	2	0	0
Manning, c.f.	5	0	2	4	0	1
Jones, l.f.	5	1	3	3	1	0
Addy, r.f.	4	2	3	1	0	0
Meyerle, s.s.	5	2	1	4	2	2
Sullivan, lb.	4	1	1	4	1	1
Booth, 3d b.	4	0	1	1	4	1
Miller, c.	4	0	1	7	0	1
Mitchell, p.	4	0	1	0	2	0
Total	41	7	14	27	14	9

ST. LOUIS.	T.	R.	1B.	P.O.	A.	E.
Dorgan, r. f.	4	0	1	0	0	0
Clapp, c.	4	0	1	4	0	0
McGeary, 2d b.	4	0	2	2	3	0
Croft, 1st b.	4	0	1	16	0	0
Force, 3d b.	4	0	0	2	1	0
Pearce, s. s.	4	0	0	1	6	1
Battin, c. f.	4	0	1	0	0	0
Blong, l. f.	3	0	1	1	0	0
Nichols, p.	3	0	0	2	0	0
Total	36	0	7	27	10	1

	Cincinnati	St. Louis
Total runs	4	0
Total base-hits	7	1
Total bases on balls	1	0
Total bases on errors	3	1
Total passed balls	2	0
Total wild throws	0	0
Total fly-catches	0	0
Total foul-catches	0	0
Total men left on bases	5	7
Total men put out on bases	0	0
Total men put out on fly-catches	0	0
Total men put out on foul-catches	0	0
Total men put out by pitcher	0	0
Total men put out by catcher	0	0
Total men put out by fielders	9	9
Total men put out by batsmen	0	0
Total men put out by base-runners	0	0
Total men put out by umpire	0	0
Total men put out by scorer	0	0
Total men put out by accident	0	0
Total men put out by interference	0	0
Total men put out by rule	0	0
Total men put out	9	9
Total men left on bases	5	7
Total men scored	4	0
Total men batted	36	36
Total times batted	36	36
Total times batted for	9	9
Total times batted for out	1	1
Total times batted for run	4	0
Total times batted for base-hit	7	1
Total times batted for base on balls	1	0
Total times batted for base on error	3	1
Total times batted for passed ball	2	0
Total times batted for wild throw	0	0
Total times batted for fly-catch	0	0
Total times batted for foul-catch	0	0
Total times batted for men left on bases	5	7
Total times batted for men put out on bases	0	0
Total times batted for men put out on fly-catches	0	0
Total times batted for men put out on foul-catches	0	0
Total times batted for men put out by pitcher	0	0
Total times batted for men put out by catcher	0	0
Total times batted for men put out by fielders	9	9
Total times batted for men put out by batsmen	0	0
Total times batted for men put out by base-runners	0	0
Total times batted for men put out by umpire	0	0
Total times batted for men put out by scorer	0	0
Total times batted for men put out by accident	0	0
Total times batted for men put out by interference	0	0
Total times batted for men put out by rule	0	0
Total men put out	9	9

Umpire, Mr. Mitchell. Scorer, Mr. Wm. Cauldwell. Time, 1h. 45m.

CRICKET vs. HORNELL.

The Hornells visited Binghamton, N. Y., Sept. 24, and were there beaten by the Crickets by four runs.

CRICKET.	R.	1B.	P.O.	A.	E.
Purcell, r. f.	2	3	0	3	1
McGuinness, 1st b	0	0	15	0	1
Richardson, c. f.	2	1	4	0	0
Richmond, s. s.	2	1	0	4	0
Smith, 3d b.	1	1	4	4	0
Caskin, 2d b.	1	1	2	4	0
Clack, 2d b.	1	0	0	1	1
Becannon, 3d b.	0	1	3	5	5
Clapp, 1st b.	0	1	11	1	1
Crowley, c.	0	1	7	2	4
Alcott, p., r. f.	0	0	1	1	0
Total	7	9	47	25	14

HORNELL.	R.	1B.	P.O.	A.	E.
Kelley, c., c. f.	1	0	5	2	1
Myers, 2d b.	0	0	5	2	0
Derby, r. f., p.	0	0	0	4	0
Baker, c. f., c.	0	0	1	2	1
Jackson, s. s.	0	1	2	3	1
Scharff, s. s.	0	2	1	1	0
Hildebrand, 2 b	0	0	2	1	4
Dailey, 1b.	0	0	9	0	0
Grove, r. f.	0	0	0	0	0
Marshall, c. f., c	0	0	7	0	0
Frazier, 3d b.	0	0	2	3	0
Stevens, p.	0	0	1	4	6
Becannon, 3d b.	0	1	3	5	5
Clapp, 1st b.	0	2	0	1	1
Frawley, p., r. f.	1	0	0	0	1
Total	3	7	37	35	20

	Cricket	Hornell
Total runs	7	3
Total base-hits	14	7
Total bases on balls	1	0
Total bases on errors	4	3
Total passed balls	0	0
Total wild throws	0	0
Total fly-catches	0	0
Total foul-catches	0	0
Total men left on bases	7	7
Total men put out on bases	0	0
Total men put out on fly-catches	2	0
Total men put out on foul-catches	0	0
Total men put out by pitcher	0	0
Total men put out by catcher	3	0
Total men put out by fielders	9	9
Total men put out by batsmen	0	0
Total men put out by base-runners	0	0
Total men put out by umpire	0	0
Total men put out by scorer	0	0
Total men put out by accident	0	0
Total men put out by interference	0	0
Total men put out by rule	0	0
Total men put out	9	9
Total men left on bases	7	7
Total men scored	7	3
Total men batted	34	34
Total times batted	36	36
Total times batted for	9	9
Total times batted for out	1	1
Total times batted for run	7	3
Total times batted for base-hit	7	3
Total times batted for base on balls	1	0
Total times batted for base on error	4	3
Total times batted for passed ball	0	0
Total times batted for wild throw	0	0
Total times batted for fly-catch	0	0
Total times batted for foul-catch	0	0
Total times batted for men left on bases	7	7
Total times batted for men put out on bases	0	0
Total times batted for men put out on fly-catches	2	0
Total times batted for men put out on foul-catches	0	0
Total times batted for men put out by pitcher	0	0
Total times batted for men put out by catcher	3	0
Total times batted for men put out by fielders	9	9
Total times batted for men put out by batsmen	0	0
Total times batted for men put out by base-runners	0	0
Total times batted for men put out by umpire	0	0
Total times batted for men put out by scorer	0	0
Total times batted for men put out by accident	0	0
Total times batted for men put out by interference	0	0
Total times batted for men put out by rule	0	0
Total men put out	9	9

Umpire, Mr. Moffitt. Time, 1h. 45m.

BALTIMORE vs. EXCELSIOR.

The Baltimores and Excelsiors crossed bats Sept. 21 for their sixth championship game. Both nines being shorthanded, they were compelled to fill up with outside players, and as it was thought the Excelsiors had the best of the bargain, an easy walk over was looked for, but to the surprise of many the Baltimores came off with a fly-ing colors. After a brief sojourn in Washington, Haddock has returned to his first love, and he was on the pitch all the way through the game.

BALTIMORE.	R.	1B.	P.O.	A.	E.
Malone, s.s.	1	1	0	4	1
Morgan, 3d b.	1	1	1	2	1
Davis, 2d b.	1	0	2	3	1
Welch, r. f.	1	0	0	3	0
Fairfield, c.	0	0	5	2	0
Toffling, c. f.	1	1	2	0	0
Willis, l. f.	1	0	1	0	1
Haddock, p.	0	1	0	4	0
Poutz, 1st b.	2	0	13	1	0
Total	9	3	27	13	3

EXCELSIOR.	R.	1B.	P.O.	A.	E.
Massieu, 1 b, c.	0	0	8	3	3
Dungey, 2 b.	0	2	1	2	1
Scharff, s.s.	0	0	2	1	1
Hildebrand, 2 b	0	0	2	1	4
Dailey, r. f.	0	0	0	0	0
Grove, r. f.	0	0	0	0	0
Marshall, c. f., c	0	0	7	0	0
Frazier, 3d b.	0	0	2	3	0
Stevens, p.	0	0	1	4	6
Becannon, 3d b.	0	1	3	5	5
Clapp, 1st b.	0	2	0	1	1
Frawley, p., r. f.	1	0	0	0	1
Total	1	5	26	24	22

	Baltimore	Excelsior
Total runs	9	1
Total base-hits	7	5
Total bases on balls	2	0
Total bases on errors	6	4
Total passed balls	0	0
Total wild throws	0	0
Total fly-catches	0	0
Total foul-catches	0	0
Total men left on bases	7	5
Total men put out on bases	0	0
Total men put out on fly-catches	0	0
Total men put out on foul-catches	0	0
Total men put out by pitcher	0	0
Total men put out by catcher	0	0
Total men put out by fielders	9	9
Total men put out by batsmen	0	0
Total men put out by base-runners	0	0
Total men put out by umpire	0	0
Total men put out by scorer	0	0
Total men put out by accident	0	0
Total men put out by interference	0	0
Total men put out by rule	0	0
Total men put out	9	9
Total men left on bases	7	5
Total men scored	9	1
Total men batted	34	34
Total times batted	36	36
Total times batted for	9	9
Total times batted for out	1	1
Total times batted for run	9	1
Total times batted for base-hit	7	5
Total times batted for base on balls	2	0
Total times batted for base on error	6	4
Total times batted for passed ball	0	0
Total times batted for wild throw	0	0
Total times batted for fly-catch	0	0
Total times batted for foul-catch	0	0
Total times batted for men left on bases	7	5
Total times batted for men put out on bases	0	0
Total times batted for men put out on fly-catches	0	0
Total times batted for men put out on foul-catches	0	0
Total times batted for men put out by pitcher	0	0
Total times batted for men put out by catcher	0	0
Total times batted for men put out by fielders	9	9
Total times batted for men put out by batsmen	0	0
Total times batted for men put out by base-runners	0	0
Total times batted for men put out by umpire	0	0
Total times batted for men put out by scorer	0	0
Total times batted for men put out by accident	0	0
Total times batted for men put out by interference	0	0
Total times batted for men put out by rule	0	0
Total men put out	9	9

Umpire, Mr. Moffitt. Time, 1h. 45m.

INDIANAPOLIS vs. LOUISVILLE.

The Hoosiers had their batting clothes on on Monday, Sept. 24, when they welcomed the Louisvilles to Indianapolis, Ind., and polished them off by a score of 7 to 3, as follows:

INDIANAP. T.	R.	1B.	P.O.	A.	E.
Ryan, 2d b.	1	1	2	4	2
Rocap, r.	5	0	0	1	0
Warner, s. s.	4	0	2	0	2
W'Cormick, p.	4	0	1	4	2
Flint, c.	4	1	1	4	1
Houtz, 1st b.	4	1	1	9	0
Cuthbert, l. f.	4	2	2	2	0
McSorley, 3b	4	1	1	2	0
Dixon, s. s.	4	0	0	2	0
Tipper, l. f.	4	0	1	2	0
Burkaloter, p.	4	0	0	0	1
Total	38	7	11	27	13

LOUISVILLE.	T.	R.	1B.	P.O.	A.	E.
Fouser, 2d b.	4	0	0	2	5	0
Lane, c.	4	0	1	4	5	1
McGlynn, l. f.	4	0	0	1	0	0
Glasscock, 3b	4	0	0	1	1	2
Cummings, s. s	4	1	0	1	4	2
Heiter, 1st b.	4	0	1	16	0	1
Phillips, c. f.	4	0	0	1	0	0
Shetzline, r

THEATRICAL RECORD.

Movements, Business, and Incidents of the Theatrical, Circus, Musical and Minstrel Professions.

THE CLIPPER POST-OFFICE.

☞ A STAMPED ENVELOPE, plainly addressed, must be inclosec for each and every letter, and the line of business followed by the party addressed should be given, in order to prevent mistakes.

NOTE.—Professionals and others should bear in mind that, by a late change in the postal laws, all letters, etc., in transit between the United States and Canadas, must be prepaid, otherwise they are not forwarded.

Letters received for week ending 5 P. M., MONDAY, Oct. 1.

LADIES'.

Ackerman, Irene
Allen, Georgia
Adams, Sallie
Aston, Kate
Blossom, Mrs. Nat
Bennett, Allen
Beane, Fannie
Bates, Marie
Breyer, Mary (of Breyer'sCom.Co.)
Blande, Edith
Baker, Ella
Bothell, Carrie
Blitz, Mrs. Rosa (2)
Bain, Rose (with W. Gill) 16c.
Batcheller, Mr. Pauline
Chapronier, Miss
Cassili, Mrs. Fannie (2)
Claxton, Kate
Courtright, Mrs.
Cronin, Mrs. Della
Campbell, Mrs. F. G.
Carroll, Mrs. Jennie
Corelli, Blanche
Douglass, Fannie
De Alvis Sisters
Davis, Nell
Delano, Annie
De Rosa, Mlle.
Fisk, May
Fox, Annie
Fields, Kate
Foster, Pearl (2) 10c.
Flynn, Lo-la
Granville, Gertie
Gorman, Lottie
Gorham, Winnie
Gilroy, Jennie
Morton-
Graham, Tillie (p. o. m London, Eng.)
Hoffman, Emma
Hastings, Hattie
Hughes, Jennie
Hamilton, Maude
Harding, Carrie
Hallgt, Mrs. Alice
Her'man, Mrs. Alex. (2)
Hastings, Lizzie (of sirming, Eng.)
Herbert, Florence
Hussey, Mrs. Chas.
Harris, Fred D. (2)
Hunter, H. (of "Big 3")
Heeney, E.
Hickey, Jno. P.
Hayden, W. R.
Hess, C. D.
Heller, Robt. (2)
Hall, S. M.
Hodge, C. of London Circ.)
Hartz, Ali
Hassall, Frank
Hall, Milis
Hamilton, Wiley
Hussey, Mr.
Sophie W.
Lee, Rosa (2c.)
Lewis, — with the Denzer Sisters)
La Fountain, Adele
Lynn Sisters
Lawrence Sisters
Lucille, Fannie
Lupo, Mlle.
Marshall, Florence (2)
May or Fannie Brown, Fannie
Marsellos, Lizzie
Maxwell, Katie
Meyer, Jennie
Melville, Virginia A.
Montrose, Nellie
Morris, Clara (2)
Mortimer, Miss E.
Merrion, Nora (of Bouciault's Co.)
Merrell, Georgie
Mansfield, Alice
McClean, Mrs. C. H. 16c.
Moore, Maggie (of Moore & Williams)
Nelson, Nellie M.
Nelson, Bonnie (variety "big")
Norris, Mrs. Chas.
O'Brien, Addie (of London Cir.)
Oates, Mrs. Alice
Phillips, Amy (p. o. m. Milan, Italy)
Parker sisters
Peck, Mrs. Harry W.
Robinson, Catharine A.
Raymond, Lillie
Raymond, Josie
Ransom, Alice (2)
Robeson, Erba
Rents, Mad.
Rathbone, Josie
Spaulding, Georgie
Dean (2)
St. John, Lizzie
Inez
Shandley, Mrs. Josephine
Schott, Angie 5c.
Turner, Jennie
Wesley, Carrie (of Shepard's Co.)
Weston, Flora
Woods, Annie

GENTLEMEN'S LIST.

Adams, Tomm, (comed.) (2)
Arizona, Chas.
Ackerman, C. I.
Arnold, Wm. H.
Allison, P. M.
Adams & Ransom
Arnold Bros. (of Arnold Bros.)
Adams, J. P. (comed. in London Circus)
Austin, Chas. & Carrie
Alveretta Bros.
Austin, J. P. (of Pastor's Co.)
Bloodgood, Harry
Bailey, Harry
Barr, O. H.
Baxter, Billy (programs.)
Bailey, Harry (of "Big 4" Co.)
Bennett, Alice
Brockway, W. H.
Bardsley, L. L.
Buckley, Harry
Brandt, Rutus
Bell, Frank
Batchel er & Doris
Brown, Jas. A. (Brownsey(2)
Buckley, G. Swaine
Byron, Edwin
Burke, Major
Brown & Barnes
Byron, Fred
Blitz, Francois
Bell, Frank
Bennett, Harry
Boyd, Chas. (of Mount Adams)
Bain, Jno. (p. o. m. Belfast, Ireland)
Boyd, W. A.
Cummings & Hines
Cooper & Bailey
Corbett, Jos.
Car, Jas. (comed.)
Cummings, J. H.
Courniaire, Francois
Cody, W. F. (2)
Campbell, J. (of Vaudeville Cir.)
Cobb, Willis
Carroll & McCarthy
Cooper, F. H.
Carroll, S. M. (2)
Curtis, M. B.
Converse, Frank
Cronin, Scanlan & Cronin
Carson, Jr. Kit
Chatterton, W. S. (2)
Curry, The Great
Cassidy, George
Collyer, Eddie, Geo. F.
Cooper, F. F. (of Slavin's Co)
Clarke, Harry (of Clark Bros.)
Campbell, Bartley
Comey, Jas. H.
Clark, W. (of Emerson & Clark)
Clifton, Jos.
Clacke, J. (of London Circus)
Coleman, E. (late of Cincinnati, O.)
Cole, W. W.
Clarke, J. W. (banjo-makeri
Cassin, Jas.
De Forest, H. F.
Devere, Sam
Dacosta, Jas. (Susie)
De Haud, J. M.
Dobson, F. B.
Decker, Chas. W.
Dockstader, Chas. B
Delano, Jeop
Dearborn, Dr. J. W. (2)
Dixon, T. B.
Dalton, Jonnie
Ducrow, Wm. (equestrian)
Dumont, Frank
Donaldson, G. (late of Rockaway)
Duffield, S. B.
Emidy, James
Emerson & Clark
Emidy, R. S.
Eunice, Wm.
Elder, Gardine & White
Everett, Geo. (manager)
Frohman, Danl.
Furbish, C. E.
Foster, J. W.
Fabra, Sig.
Flanagan, Ed. (of Cole's Cir.)
Frost, Hyatt
Frederick" (3).
Fields, F. (of Fields & Morris)
Francis, Sig. (juggler)
Ferdinan, Mons. (fire-king)
Fields, J. (of Fields & Hoey)
Fox, W. (comique)
Feury, Fernando
Fowler, William
Flinn, R. (of Nolan & Flinn)
Germon, J. (of Stod dard & Dillon's Co.)
Gangero, Thos. (of Royal Japs Co.)
Gooding, Ned
Green, J. E. (of M. Bird Minst.)
Grosse, Angelo
Garrett, Jas.
Gale, Geo. T.
Goss, Ned
Gerry, H.
Goodall, J. N.
Goodrich, E. T.
Gardner, R. C.
Gilmore, Harney (2)
Goodspeed, Fred
Gilfoy, Sam
Gibbons & Russell
Hunter, G. W.
Hurley & Marr
Head, Harry C.
Holcombe, C. J.
Henry, Hi
Hussey, Frank
Hearne, Jas. (Irish "biz")
Harris, Fred D. (2)
Hunter, H. (of "Big 3")
Hickey, Jno. P.
Hayden, W. R.
Hess, C. D.
Heller, Robt. (2)
Hall, S. M.
Hodge, C. of London Cir.)
Hartz, Ali
Hassall, Frank
Hall, Milis
Hamilton, Wiley
Hussey, Mr.
Sophie W.
Herbert & Levantion
Summers, J. W. (2)
"Sure Pay" (3)
Sheridan Bros. (Irish "biz")
Stout, J. (of Barlow, Wilson & Co.)
Seely, C. (late of Bailey & Co's C. 5c.
Stanley, Ernest
Sutton, Chas.
Smith, E. P. (of Wallace's Com. Co.)
Selbs, Geo.
Slavin & Smith
Saymon, Doc (of Cole's Cir.)
Seamon, Chas.
Sargent, H. J.
Searls, T. J. (of Searls & Scogg)
Scott, Jas. A.
Shaw, Gus
Tourraire, Ferdinand
Taylor, — (maker of hand-organs)
Turner, Jno. (of O'Brien's Cir.)
Talbot, Harry H.
Thompson, Alfred
Texas Jack Com., Manager
Tighe, H. (of Broadway Comb.)
Toole, R. M.
Vandenhoof, Willie H.
Victorelli, Wm.
Vincent, Chas. A.
Valentini, Ed. K
Williams, W. (of Williams & Sully)
Wingfield & Gregory
Washburn, E. S. (2)
Wayne, H. (of Wayne & Lynch)
West, W. (of Primrose & West)
Weller, Eugene A.
Williams, Geo. W. (Lancashire Lad)
Walton, Dan
Wilson, Jno. (of Robinson's Cir.)
Wiley, L. H.
Winegard, Chas. H.
Wells, Harry C.
Webb, Prof. Albert
West, Frank (banjoist)
Wires, R. S.
Williams, Gus
Wood & West
Wilson, Mike
Mackin & Wilson
Mathews, Robert
Maltby, John
Morris & Fields
Mackley, F. J. (2)
Melville, W. T.
McAdow, Dudley
Murphy, Jerry C.
Nathans, J. (of Barnum's Cir.)
Nail, Jesse
Norman, Harry
Nicholls, R. Hamilton 5c.
Olive, Geo. (musician)
Orrin Bros.
Overattiner, T. T.
Ogden, Josh

Long ago, announcing that a "slide trombone player wanted an engagement," and the compositor set it up "*a snide* trombone player." Probably there would have been music in the air if the proof had not been corrected!.....We have felt, all along, that Mr. Sothern would get into trouble on a *count* of that effort to palm himself off as a tragedian. Kindly and gently we admonished him that tragedy was not his forte—that people went to the theatre simply to laugh at him, and that he owed it to his reputation to desist. The events of the past week have proved the wisdom of our advice. George, the Count Joannes, who beholds a materialization of his own spirit in "The Crushed Tragedian," has appealed to the law to crush him—that is, the tragedian. And suppose—we shudder at the thought—suppose there should be a duel? We implore the Count not to send a challenge. Noblemen are so rare in this country that we cannot afford to lose one—and Mr. Sothern is a noble man, else why does he take the leading character in the proposed benefit to Edwin Adams?.....Now that Mr. Batcheller is engaged to go to Australia we desire to give him one benediction. [What is that, James? A *Batcheller* will *shun* a *benedict?* You would do better to attend to your own business.].....The name of Batcheller suggests to our mind this pertinent inquiry: Why is it that so many men remain unmarried when every week THE CLIPPER contains announcements of attractive young ladies who are willing and anxious to be *engaged?*

.....The telephone took us in last Wednesday evening at Gilmore's Garden, and we haven't the same faith in the concern that we once had. Until eleven o'clock we waited for Arbuckie's "Last Rose of Summer," but it came not. At the other end of the line, in Philadelphia, another patient throng were waiting for "Robin Adair," but the telephone was robbin' the audience instead of "Robin Adair," and between the two objective points we were laid out flat. It's a wonder that the whole fizzle didn't culminate in one of the *last rows of Summer!*.....Seeing James in the act of hurling a stone at an inoffensive sparrow perched on a hickory limb, we chided him for his cruelty. His answer gives evidence that the boy is wide-awake. Said he: "Doesn't W. Shakespeare say that there's a special providence, in the Fall, of a sparrer?".....'The Law of the Land" is the current attraction at Niblo's Garden. Considering the manner in which these Cokes-upon-Lyttletons and things are manipulated by Judges, jurors and counselors, we should like to learn what *is* the law of the land.....Here is a conundrum we desire to ask you in advance of all ambitious contemporaries: "Why is the Olympic Theatre like an inhabited bird-cage? Because it's a Canary in it." [Canary is the name of its new director, it may be necessary for us to state.." *Some* cages only has *mockin'*-birds in 'em." Very true, Jeems, but *this* Canary isn't one of that kind.....Think of it! Mlle. Aimee, the sprightly, the vivacious, the tuneful, declares that this is her "farewell season" in America. We hope not. Indeed we are disposed to believe that there is a mistake somewhere, for while we would not for a moment question the fair artist's word, we are always suspicious of farewell engagements. Let us have a rhyme, James, to induce the singer to tarry longer:

TO AIMEE.

Oh, leave us not, we pray thee,
We like thy lofty trills,
And since they're short at present,
Pray lengthen out thy *stays!*

.....They do get things terribly mixed in the country papers sometimes, especially when they undertake to grapple with theatrical intelligence. We recently saw a paragraph extensively copied to the effect that "Tony Pastor had opened the Broadway Theatre with 'Humpty Dumpty.'" We submit that this is vile slander. The belief which obtains here in New York is that while the ony pastors in general have returned to their respective pulpits, Tony Pastor in particular will not resume his city charge until next Monday.....Ed. ward *stands on his head!* Startling as the announcement may be it is nevertheless true. Just you go up to the Park Theatre, and on one of the billboards in front of that house you will see the crushed tragedian a-standing on his head without any other support. *There's* versatility for you. Next we'll hear of the crushed one diving off of the Brooklyn bridge.....It would appear by the bills that at the Columbia Opera-house "Kissing Goes by Favor." It is well to know this beforehand.....Despite the fact that those who witness the performance of "Struck Oil" are liberally treated to songs, dances, and smart repartee by the bright star of California, they persist in seeing *Maggie more!* .....Let's chip in and see if we cannot induce General Meyer, clerk of the weather, to put off the sultry spell until the end of October. What do you say?.....In his Sabbath evening exhibitions at the Grand Opera-house, a spiritual medium is performing some crucial test in his dark seance, and numbers of people may be seen where *ever it* goes. [Everett is the name of the spirited performer, and *crucial* is merely put in because it *sounds* well.—Ed.] In Philadelphia they are making a *real* test case of Bliss, who is on trial for humbugging people.

.....Is it because the musicians at Gilmore's Garden go out so often for a bar's rest, etcetera, that they call it "Gilmore's *Full* Band?".....A glance at the calendar reminds us that to-day Mr. Wallack has set apart for the opening of his regular season. The only drawback to the genuine pleasure of witnessing a new play at this house may present itself to some of the admirers of the lady members of the company, in the announcement on the bills, which reads: "Miss Coghlan, Miss Bonfface, Miss Bonfface and Mr. Bartlett *will make their first appearance in 'Marriage.'*" That nips hope in the bud!.....After all there is nothing like metropolitan life. When we tire of dramatic performances in English we can drop into the German Theatre, or brush up our French by attending the Theatre Francais. [James remarks that we can also improve our knowledge of the African tongue by attending the minstrels. The boy's mind is continually running on dark subjects like that.] We introduced this apropos of the fact that the Theatre Francais is announced to open to-morrow night. A French play will be produced, which is not to be confounded with *French's* plays.....And speaking of French reminds us that, in spite of the high rents charged for rooms in this city, theatrical managers can hire "mush-*rooms*" at a less sum than a month. [A "mush-room" is a person who has mistaken his calling—one whom nature designed for a toadstool, so to speak.—ED.].....There has been a good deal said about President Hayes' Southern policy, but to the best of our knowledge and belief nobody has yet attributed the success of "The Crushed Tragedian" to *Sothern* policy. And yet that's what did it.....It does not follow that there will be anything Wild in the management of the new variety theatre, Irving Music Hall, simply because Mr. John Wild is at the head of the house. And yet we are assured that there will be nothing *tame* in the performances, which is a paradox.....We happened to be speaking of that new dramatic star who appears to have dazzled the California critics, when an envious hornet remarked that we could never make rhymes about Modjeska. [That is the star's name.] Simply to show this miserable traducer how small a conception he had of our transcendent genius, we hurled the following at his head: She comes with name grotesque, and in a style grotesquer, She's not a songstress sweet, nor yet a bright burlesquer, But tragedy's own queen, this latest Modjeska.

.....It strikes us that Manager Stetson ought to ask somebody's pardon for coming on here from Boston with "Three Fast Men." In the first place we have got fast men enough of our own, and in the next place we don't want our morality blunted by contact with the fast streets, for seven weary hours. And at the end of that time we came out—in the railway-station! We were absolutely faint for the want of food. That is the way they *fast men* in Boston, and we've had enough of it.]

FACT AND FANCY FOCUSED.

Voegtlin is at work on a new drop-curtain for the California Theatre, San Francisco. The subject is an outdoor festival at St. Cloud in the days of Marie Antoinette.....Owing to the impaired health of Mrs. G. F. Rowe, the engagement of herself and husband at the Hay market, London, has been terminated .... Sheridan and Mack have dissolved partnership..... Ivy Wandesforde, "the mocking-bird of California," is to come East as prima-donna of Camilla Urso's troupe.....Among the newcomers at the Broadway Theatre last week were Miss Alice Grey and Miss Meroe Charles, until recently of Daly's Fifth-avenue .....Master Mitchel Banner, San Francisco's latest musical prodigy, was to have made his first appearance in public in concert on Sept. 30, at Mercantile Library Hall, that city .....At the recent session of the Mecklenburg (N. C.) Presbytery, the Rev. Dr. Miller introduced resolutions forbidding members of that Church to attend theatres, circuses, dances, etc. The resolutions were adopted .... The St. Genevieve (Mo.) *Fair Play* has discovered "the largest girl of her age in the world." Miss Evans, a daughter of Thomas Evans, Esq., who lives in the vicinity of Avon, in this county, is a wonderful curiosity. She is only ten years old, but is probably the largest girl of her age on record. Her height is about five feet, and she weighs 148 pounds. Her features are even and pretty, and she is lively and quick-motioned. Anyone would take her to be a young lady of about the age of eighteen. She can do more work, and do it better, than the majority of girls can at twice her age.....The Jubilee Minstrels of Dayton, Ky., are about the most remarkable .....Talking about minstrels, Neil Bryant's billboards on Tuesday morning last were covered with pasters to-wit: "Closed for the season." It is not believed that E. A. Sothern or the Count Joannes had anything to do with this stupendous joke.....T. W. Davis, in behalf of himself and his traveling company, has offered $100 for one seat at the projected benefit for Edwin Adams. .....Miss Lizzie Luckhardt, pianist of this city, was in Buffalo, N. Y., last week, professionally employed.....Our old acquaintance Henry Plunkett Grattan is playing at the Park Theatre, London.....Mlle. Alexandre Humar, soprano, is under the impresario of Max Strakosch at this port on Sept. 26 .....Our foreign department announces the death, on Aug. 26, of the wife of J. G. Taylor, the English comedian. The lady was well known in Brooklyn, N. Y., as Miss Lillie Clay, about the time she was married.....Our Billy Barry will take note that Buffalo, N. Y., has a clog-dancer of the same name.....The Edwin Adams benefit in this city will take place on Oct. 12 .....Just about forty-one gentlemen who have been dramatic critics for New York or Brooklyn dailies are now agents for theatres or dramatic or operatic combinations. The *London Sunday Times* states that Miss Ada Cavendish has signed a contract to appear in New York .....Mrs. Belvidere, of Buffalo (N. Y.) vocalist of repute, is in Paris, France, as also is J. R. Drake, musical editor of *The Buffalo Commercial* .....Mackin and Wilson, foremost among song and dancers, join the forces at Bryant's Opera-house, Chicago, Oct. 8 .....E. J. George, a fine comedian of mark in the English provinces, was to have made his London debut on Sept. 22, at Drury Lane .....Alfred Pease, the Buffalo pianist, has composed a waltz for the Swedish Lady Vocal Quartet. Its title is "Sleep, Baby, Sleep," and they sang it for the first time on Sept. 27, at St. James' Hall, that city .....E. F. Taylor, late prompter at Daly's, has joined the traveling company of Frank Mayo's Theatre .....Wm. Borst, the trotting-driver, who has not been on the turf professionally in three years, is business manager of the Adah Richmond Burlesque Troupe .....Ed. Harrigan last week introduced a new song at the Theatre Comique—"Sweet Johanna."..... Among miscellaneous show news we find that on Sept. 25 Julius D. Rhodes, the successful manager of San Patch, dived off a derrick on the American side of Niagara Falls, below the ferry-landing, a distance of one hundred feet. He was to have dived from the new suspension-bridge, but there was too much wind. The mention of wind reminds us that on Sept. 21 Miss Nellie Thornton of Utica, who ascended in a balloon from Baldwinsville, N. Y., and descended near McGranville, covered the distance (sixty miles) in the remarkable fast time—for a woman—of fifty-nine minutes.....Genevieve Rogers and company did "Maud Muller" in Norfolk, Va., Sept. 28.....Daniel Conaway, late bugler of the United States flagship Hartford, and said to be the second-best cornet-player in America, sailed for Ireland on Sept. 26. Upon his return he will go in the Hartford to Brazil .....Naturally enough, "How Women Love" was quickly succeeded by "Divorce" at the Boston Theatre .....Manager Mark Allen begins his new season at Lyceum Hall, Woburn, Mass., on Oct. 3 Among his company are Miss Georgie Reignolds, Mr. and Mrs. Dan Nourse, John Davies, and Allen himself. The four latter were members of the company at the Dramatic Museum, Beacon street, Boston, opened by Robert Hamilton on Oct. 16, 1848. Mark Allen, in his *Woburn Advertiser*, says that but two of their associates then are living —John Salmon and Joseph Proctor; but he forgets the lady who, in the forty-fifth year of her age, played the great success of the Beach-street Museum as such .....Mrs. G. L. Fox has since Sept. 23 been at Cambridge, Mass., with her invalid husband .....The thirteenth annual session will be held in Rockland .....Miss Susan E. Dickinson, sister of Anna, has started on a lecture-tour .....McEvoy's Hibernica spent last week in St. John, N. B. .....'Dandrillon" has been newly adapted for Kate Claxton .....Billy Gray has become stage-manager of the Theatre Comique, this city, vice J. Adams Graver. .....The salaries of operatic artists in London, Eng., have fallen off .....Frank O. Swanberg, a promising young musician who in May last left Boston to place himself under the tuition of Ole Bull at the latter's home in Norway, died at Jonkoping, Sweden, on Sept. 13, of typhoid fever .....Mead's latest dramatic trifle from the pen of Sir Randal Roberts .....Louis Ehrgott of the Cincinnati Mennerchor left the city on the 27th ult. for Lawrence, Texas .....Frank Hussey, Ethiopian comedian, arrived in St. John, N. B., on Sept. 26 .....The Theatre Royal, Bathurst, was opened on Sept. 19, by H. A. Gordon, for a series of performances .....The fat woman of the exhibition at the Sterling (Ill.) Fair died suddenly, on the grounds, Sept. 27. She had come from Chicago, was aged 43, and weighed 684lb. Her coffin was six feet long, three feet wide, and two and a half feet deep .....Harrison Millard, musician and composer, is an attache of the New York Custom-house.....Neither Frank Frayne nor Richard Mansfield, "the Parisian artist" (Edward Eggleston) will lecture this season .....Major Robinson, Chicago's veteran fire-player, was to have given a concert in Austin, Ill., on the 29th ult .....Another "Cardiff Giant." .....And to have been unearthed recently in Southern Colorado, is now on exhibition in Denver, and is attracting much attention, spite of the general belief that it is a fake .....The Cincinnati Sengerfestbund will hold its grand musical festival next month .....Prof. Harry Gilbert, Cincinnati aeronaut, has incorporated telephoning with ballooning .....Dr. Samuel A. Mudd, who played Dr. Good fellow, and another part, formerly "jealousy," whilom "Expiation," originally the French version of "East Lynne".....Donavin's troupe of "Impenabled" is now performing at Bowers', Me. In preparatory to opening the season.....Richmond, Va., on Sept. 25 inaugurated a grand baby show, to which anybody's kid was welcome.....Master Lewis Vicary, the English boy-soprano, made a favorable impression at the Eddy organ "recital" in Chicago on Sept. 22, was to have given a concert in that city on the 28th.....Miss Lulie Sutton, of Lexington, Ky., has joined the Mary Cary "Poor Jo" Combination *pro tem* .....Alfred H. Pease of Buffalo gave a piano "recital" at Brainard's Music-rooms, Cleveland, O., Sept. 27, assisted by Miss Birdie Hale, soprano.....Miss Jessie Dorcellini, formerly with the Kellogg Opera Troupe in a minor capacity, is now vocalizing on the variety stage.....Another swedish Ladies' Quartet has been formed, the members of which are said to be.....Jerome Hopkins' Orpheon Free Choir Schools reopen at Steinway Hall, this city, on Oct. 4.....Mme. Julia Rive-King has made a successful concert tour in Paris..... Another vehicle-ran into and smashed her carriage. Her coachman was killed. But she was not in her carriage. .....George M. Ciprico, harbinger of "Fates and Furies," closed with Lingard's Variety Troupe, Erie, Pa.

It is stated that Rose Eytinge has added "Adrienne Lecrouvreur" to her repertory, and that Anna Dickinson has written a blank-verse tragedy for her use.....Pat Rooney is to open at Emerson's Opera house, San Francisco, Oct. 1.....James Edward Ditson of the Philadelphia music-house of Oliver Ditson & Co. is on the Continent, and will be absent for a year.....Miss Jessie Bartlett Davis will be married to Dr. Eugene Thomas, of James Mass is to join Carl Rosa's English-opera Troupe about January next.....The Bay State Club of Boston performed "Ingomar" at Tremont Theatre on the 24th, and next will perform "Our Boys".....F. Von Inten the pianist has returned to this city from Europe .....The death of a relative of Miss Kate Field's has eventuated in relinquishing his engagement at the Boylston Museum, Boston, near the close of last week.....Paul Molyneaux, colored tragedian, is to play Othello at Union Hall, Cambridgeport, Mass., supported by Miss Gray Brooks, as Desdemona, and various others, on Oct. 5. .....Miss Lida Lawson is to "benefit" at Oddfellows' Hall, Covington, Ky., on Oct. 5, when Con Murray will sing a new song entitled "Eggs-travagant Eggs," and this Winter, and not lecture.....Frank Mayo wishes that some American would write a romantic drama with Gen. Sam Houston as the subject, and suggests "The Exiled" as a title, this country being Gen. Houston's adoption from his wife and his self-expatriation to Texas.....Bartley Campbell has optimized his play "How Women Love" into a poem which the author, W. Gilmore Simms, Jr., Darby, has taken from his horse while out riding in San Francisco, during the week ending Sept. 22, in company with Samuel Medell of *The Chicago Tribune*, and was badly hurt, but not so as to cause serious injury.....At the baby show of the district fair at Mount Joy, Iowa, which closed Sept. 28, there was a baby whose father is seventy-six years old, and whose mother, though but two weeks old, weighs fifty pounds..... The remarkable resemblance between Frank Frayne and his promising little son has been spoiled in a measure by the latter's growing beard.....Master Frayne is 7 years old, with her little gun. The boy still has all his digits, the father being the only sufferer.....Harry Cunningham of the Boston Museum, and Miss Cecil Weathersbee of this city went out to Cambridge, Mass., and had a chat with his old friend George L. Fox .....Robert Frazer the clown was engaged so rapidly on Sept. 26, and hustled off in the steamer Alsatia for Havana on that day, that he had no time to leave his wife behind or take anything else along .....'The Texas Ranger" aided by W. T. Stephens and J. C. Williamson, is to be the star feature of the Standard Theatre on Oct. 8.....Miss Rosalie Jack has withdrawn from the stage and gone into private life.....F. Brown the elocutionist read at Canton, Mass., on Sept. 27.

CITY SUMMARY.

COULD KITTY BLANCHARD forego that monotonous drawl in moments of pathos, she would be a faultless Nancy Sykes. It is the best thing she has done in New York. With Charlotte Cushman, Fanny Wallack, Lucille Western and Matilda Heron dead, Mrs. W. R. Blake retired, and Rose Eytinge and Fanny Davenport otherwise employed, Miss Blanchard can have Nancy all to herself. Except that his make-up is too original, McKee Rankin is a good Fagan. As we witnessed the creditable efforts of Louis Aldrich as Sykes, W. H. Lytell as the Artful Dodger, and Ada Gilman as Oliver Twist, we wondered if there was anyone in the Broadway Theatre, either before or behind the footlights, who saw Peter Richings play Sykes to Chippendale's Fagan and Miss Cushman's Nancy, or who saw a female play the Artful Dodger and a male play "little Oliver." The female is with us yet; the male was the first husband of the lovely wife of Barney Williams.

MANAGER MART HANLEY, ever on the anxious-seat for a novelty for the Theatre Comique, has got one. He is of vast physical proportions, and of lengthy beard. A trial was accorded him at Pond's music store the other day, and he is pronounced "The Phenomenal Whistler." His name is Auguste Alberti, and he makes his American debut to-night. We have not had a professional whistler since the days when the Freeman Sisters traveled as duettists in this line—always excepting the ebony-hued Major Poole of the Eighth Ward.

MISS FANNY MORANT writes to THE CLIPPER that she has no intention of going to San Francisco, Cal., to act for a time in Baldwin's Theatre, as has been reported.

AT NIBLO'S GARDEN there was no falling-off in the large attendance last week. "The Wild Flower of Mexico" was withdrawn Sept. 29. Miss Mary B. Henderson acted Louise de Lascours in the prologue and Ogarita in the drama the past week in a praiseworthy manner.

ROBERT FRASER, the pantomimic clown, left for Cuba Sept. 26 by the steamer City of New York. He has been engaged by the Orrin Bros. to fill the place of J. S. Maffitt, who suddenly canceled his engagement with them, notwithstanding that he had been extensively billed for an appearance at the Park Theatre, Havana.

W. GREGSTON, writing to THE CLIPPER that he, among others, was engaged to perform at the Third-avenue Theatre, under the management of J. P. Winter and A. A. Cantereau. Salaries were not forthcoming in full; but by fair promises the company were induced to continue playing for three weeks, until Saturday afternoon, Sept. 22, when it is alleged that the managers took the receipts of the house from the box-office and departed.

WILL H. STOWE of O'Brien's Circus arrived in town Sept. 23. He reports that show as reorganizing for a S-uthern tour during the Winter.

AT COLUMBIA OPERA-HOUSE they are giving a fairy comedy, translated from the French by Mme. R. Neuville, entitled "Hidden Passions," the principal characters being assumed by Belle Berry, J. Rogers, Mons. Neuville, P. Gibson and Maud Hastings. This, with various specialities, makes up the bill. The new people this week are Geo. Fay Tozer, Vocalist; Gus Clarke, song-and-dance; Pauline Daisey and Kittie Williams, serio-comic singers; Jennie Morris, slack-wire performer; Fanny Livermore, clog-ist; and Lulu Boyle, Julia Raymond, Emma De Forest and May Downing, dan-seuses.

AIMEE AND COMPANY were heard at Booth's Theatre in "La Boutangere a Des Ecus" 24, 25, 26, "La Belle Helene" 27, "La Fille de Mme. Angot" 28, and "La Jolie Parfumeuse" 29 and matinee. This evening, 29, the company will appear at the Broadway Theatre, producing Lecocq's recent work "La Marjolaine." It is cast with the full strength of the troupe, and it is expected to be as popular here as in Paris, where it was last season's sensation.

THE COUNT JOANNES was in Supreme Court Chambers Oct. 1, for the purpose of arguing a motion for an injunction restraining E. A. Sothern from representing him in "The Crushed Tragedian." The case was not reached on the calendar.

A DRAMATIC VERSION of Jules Verne's novel entitled "Michael Strogoff," arranged in seven parts by M. V. Lingham, formed the attraction at the Lyceum Theatre the past week. After the first few performances the dialogue was so much curtailed that one hour was gained in the time of its representation, and it was under these conditions that we witnessed it. The drama cannot be said to have achieved a marked success, as its dialogue is lacking in strength, and it times puerile. The several acts are very short and sketchy, and much is left to the imagination of the spectators. It is no easy task to successfully dramatise one of this author's novels, and Mr. Lingham need not be discouraged in having failed to accomplish what other more skilled dramatic writers have attempted with a like result. It was mounted with freshly-painted scenery, much of which was beautiful, and the costumes were correct and effective. It was fairly acted, although the characters, with two or three exceptions, being mere sketches, did not afford much opportunity for the display of the historian's art. Miss Mabel Jordan, who now comes before the public for the first time under her proper cognomen—she having made her debut on the dramatic stage last season at the Grand Opera-house under the name of Mabel Childs—was cast for the character of Naida Fledor. Gifted by nature with a handsome face, a finely-moulded figure, and a musical voice of considerable power, she will, we think, with proper study and practice, achieve success in the vocation she has chosen. She is about sixteen years of age, and a daughter of the late George Jordan and Mrs. Jordan—better known under her maiden and professional name, Miss Emily Thorne. It is no easy task for a novice to undertake the portrayal of so important a character as that of Naida, and we think he will be unjust to criticise her efforts too closely. Her elocution was at times faulty, and she betrayed a lack of knowledge of stage business, while at times she would momentarily lose the identity of the assumed character; but future practice will speedily remedy these defects. She appeared perfectly at ease, and exhibited a deal of repose, considering her brief experience. George Waldron gave an effective and vigorous impersonation of the title character. W. H. Collings depicted the villainous characteristics of Ivan Ozareff in a strong light, and the other characters were cast as follows: Nicholas and the Grand Duke Alexander, J. F. Crossen; Jolifvet, W. Henderson; Burton, E. H. Dalton; Gen. Weissenhoff, W. Hamilton; Nadac, P. Reynolds; Rosman, W. Quinn; Driver, C. Peters; Minister of Police, R. Hamilton; Telegraph-clerk, C. Vernon; Capt. of Raft, W. Lewis; Capt. Fiedor and Nicholas Fugaisoff, J. Moore; Executioner, T. Miller; Fiedor Kahn, Frank Trainor; Marfa Fiedor, Mrs. J. L. Carhart. Attendance fair.

AT THE THEATRE COMIQUE an almost entirely new company formed the attraction since Sept. 24, playing to good business. Blanche and Leona Perreau-Beau gave a skilful exhibition of hair-spinning; Pete Cannon in Irish character songs and witticisms excited the risibilities of the spectators; Samuel and Maud Sanyeah in the manipulation of four large globes displayed much agility, and subsequently Maud, while poised upon the summit of a rolling globe, performed quite deftly a number of difficult juggling feats. The sweet music evoked from musical glasses by M. O'Reardon while he played his own accompaniment on the piano met the approval of his hearers. Perhaps the most marked hit in the evening was made by little Ella Fontainebleau, who, after her elder sister had successfully performed a neat song-and-dance, toddled upon the stage attired like a fashionable lady in full evening-dress. The charming grace with which she imitated the manners of a young lady of the period impressed the audience in her favor ere she commenced to sing; and when she vocalized "Du Da Day" in close imitation of Miss Emma Day, laughter was heard from all parts of the house; various bits of by-play, archly accomplished, elicited fresh expressions of mirth, especially the moving of the train of her dress with her foot, after the manner of a fashionable woman. A reappearance, recall, she and her sister, attired in grotesque garb, gave "The Funny Old Gals," during which her comical dancing and poses caused shouts of laughter. Billy Barry, who received a cordial welcome, was seen to advantage in the sketch of "The Coming Man." The three Conner Sisters, the heads of whose faces and forms were enhanced by elegant costumes, gave Tyrolean warblings so effectively that they were several times recalled. Comical ventriloquial dialogues, interspersed with imitations of animals, insects, etc., all of which were cleverly executed by Harry Bryant, assisted his claim to rank high in his profession. Mackin and Wilson proved to be excellent exponents of song-and-dance, and John Williams renewed his former successes as a Lancashire clog-dancer. "The International Rifle Match" was revived for the finale, and four picked teams exhibited their proficiency in the use of the rifle—these were the Mulligan Guards, commanded by Capt. Hussey (E. Harrigan); the Queen's Invincibles from Canada, Capt. Viscount Sir Henry Wainwright (Tony Hart); the Skidmores, Capt. Turnbull (Billy Barry); and the Ginger Blues, Capt. Primrose (Billy Gray).

JOHN STETSON'S COMPANY from the Howard Athenæum, Boston, Mass., occupied Tony Pastor's Theatre the past week, appearing in a two-act version of the drama entitled "The Three Fast Men," which gained celebrity in years gone by through the clever performances of the late Lucille and Helen Western. The acting was fair, considering that a majority of the cast had hitherto had but little experience in that line, and that the drama was simply used as a vehicle to introduce the specialties of variety performers. Harry Jordan, Geo. Middleton and Jerry Bloosom, the three fast men, were respectively impersonated by Will H. Morton, Harry Tooley and Stetson, while their sweethearts, Jenny, Maggie and Maria, were represented by the Misses Nellie Larkelle, Virgie Jackson, and Miss Newman, and the minor characters were cast as follows: Frank Fairlove, George H. Goes; Jim Finch, N. D. Jones; Tom, J. F. Sheridan; Luke, Luke Schoolcraft; and Ben, Ben Gilfoil. During the first act a rehearsal of the Parlor Minstrels was introduced, George H. Coes officiating as interlocutor, Luke Schoolcraft as bones and Ben Gilfoil as tambo. Arthur Cook sang "The Rose of Killarney;" Nellie Larkelle, "Kiss Me Good-night;" Luke Schoolcraft, "Little Children;" and Virgie Jackson, "Sweet By-and-bye." In the last act, in what was styled a Mardi-gras Festival, Nellie Larkelle, clad in "Black Crook" attire, sang serio-comic selections; Larry Tooley won much applause and several recalls while doing Dutch songs-and-dances; Mlle. Geraldine and Mons. Leopold were seen in graceful feats upon the trapeze; J. F. Sheridan gave character songs, in female attire, in commendable style; and among other features the dancing of an "educated donkey" and "performing elephant" created considerable amusement. The average attendance was good.

THE OLYMPIC THEATRE is to be opened for the season Oct. 1. Thos. Canary is the director; Geo. H. Tyler, business-manager; James S. Maffitt, stage-manager; and George A. Florance, leader of the brass-band and orchestra. The prices of admission are to be as follow: To parquet and dress-circle, 20 cents; reserved seats, 30 and 50 cents; gallery, 10 cents; private boxes, $5, $4 and $3; single seats therein, 75 cents. The company announced is as follows: Maffitt and Bartholomew, the McKees, Louise Franklin, Novissimo and Ballet Troupe—Adele Tagliori, Julia

DRAMATIC MATTERS in Cincinnati, O., are described as appended by our correspondent: "John T. Raymond began a two weeks' engagement Sept. 24 at Robinson's Opera house, playing Pennington Pembroke in 'Risks' all the week. His portrayal of the persistent life-insurance solicitor proved extremely funny. The company exhibited to great advantage. S. W. Piercy as Paul Varney made all possible out of the part. R. G. Wilson as Dugiyn, F. C. Huebner as Mayberry, F. O. Smith as Luke, and S. R. Reed as Dexter were likewise noticeable. The cast of ladies was large and good, Misses Emma Pierce, Fanny Francis, Emma Stockman, Ella Wren, Nellie Boyd, Lizzie Maddern and little Sallie Cohen taking part, and giving an even and enjoyable performance. The play was handsomely set. Business has been large. Mr. Raymond will produce 'Seven Oaks' and Col. Sellers next week. Manager Macauley has recruited almost an entire second company to support E. E. Owens in Louisville next week. Frank Frayne opens at Robinson's Oct. 8, Hess Opera Troupe 15, Edwin Booth 22, for two weeks, Wagner-Meyerbeer Opera Combination Nov. 5, C. T. Parsloe 12, 'Our Boarding-house' Combination 19. ..... 'Babe' was put on at the Grand Opera-house 24, and has attracted large houses all the week. The spectacle has been handsomely produced, the scenery being among the finest ever seen here. One set, in which a sail-boat is transformed instantly into a tower of roses, was notably fine. The dancing, led by Marie Bonfanti and Bettie Remmelsberg, was excellent. The marches displayed to advantage forty shapely young ladies. The weakest feature of the play was the almost entire absence of low-comedy talent. Miss Belle Howitt made as much as Amos, her appearance being charming, her acting arch and vivacious, and her singing good. Mr. W. H. Fitzgerald was fair as Baba. His singing was very pleasing. Lawrence Barrett and company open Oct. 1, Lingards 8, Boucicault 15, and Fanny Davenport 22. ..... Kiraffky's Opera-house Broadway Combination during its second week has produced 'Frou-Frou' and 'Lemons,' both in splendid style, as regards acting, costuming, and scenery. The pieces were old to the city, however, and, as might have been foreseen, failed to draw in the face of the great opposition in the city at present."

"HENRY V" was produced at the Pittsburg (Pa.) Opera-house Sept 24, with George Rignold in the title-role, Jas. A. Meade as Pistol, Edward Coleman as Capt. Fluellen, Miss Marie Wainwright as Princess Katharine, and Miss Bradbrook as Mrs. Quickly. Mr. Rignold's rendering of the King was admirable throughout. Messrs. Meade and Coleman and Miss Wainwright and Miss Brabrook were brought here by Mr. Rignold, and their respective parts were satisfactorily sustained, and the whole company, Messrs. Nutt and Hicks and Miss Le Clair were especially effective in their support. The stage settings generally were elegant, but the costumes of some of the actors had the appearance of being in service a little too long. The play continued the attraction all the week to fair business. Mary Anderson opens in "Evadne" Oct. 1. ..... The Lingards and company appeared in Library Hall 24, in "Heart and Crown," Alice Dunning Lingard acting Marie Stuart; Miss Nina Stanley, Amy D. R. Young, Douglas; Mr. Jas. M. Hardie, Bothwell; and Edmund K. Collier, Darnley. The characterization of Alice Dunning Lingard was received with considerable favor, and she was honored with several calls before the curtain. Miss Lingard's Justice to-day (Tuesday) and Messrs. Hardie and Collier proved themselves excellent actors. The other characters were creditably represented by Miss A. D. Gra it, Miss Jenny Ross, Miss Amy Dalton, Messrs. W. Jacques, E. B. Holmes, A. H. Forrest, F. W. Rood, R. B. Warren, and E. F. Eberle. The farce of "Peter White" concluded the performance, in which Horace Lingard pleased the audience to an unusual degree as Peter White. "Heart and Crown" was repeated 25, 26, and matinee 29. "The Hunchback" has presented 27, "The Vestal" and "Sir Simon Simple" 28, and "Led Astray" night 29. Oct. 1 the Kiraffys, of which company Frank Hawley is the advance-agent. Advices of Sept. 29.

"CAMILLE" was chosen by Maud Granger to open her engagement at Ford's Grand Opera-house, Baltimore, Sept. 24, and it was well acted. It was performed 25, 29. "Broken Vows" was acted 26. As Raymonde, the star showed superior talents, but she is capable of much finer acting than her lines in the above play allow. ..... As Laurence, as during a second Miss Granger in her efforts to make the play a success, but failed for want of material. E. F. Knowles as Malgaingue and George Hoey as Suydam Livingston made the most of their respective roles. Mr. Hoey's make-up as Prof. Champagne was a capital piece of acting in the scene of the masked ball. M. Lanagan had a somewhat difficult role in the part of General Soubrikoff, but managed to handle it artistically. Lizzie Mahon as Madame Champagne and Ada Braye as Lucille Champagnac were equally as good in their different interpretations. "Romeo and Juliet" was put on 28 and repeated 29. Her Juliet was marked by genuine pathos and true artistic feeling. As Romeo, Atkins Lawrence was satisfactory. George Hoey, as Tybalt, conceived the true meaning of the part and rendered them in an able manner. After the performance on Friday evening, this gentleman's rooms at Guy's Hotel were taken possession of by John T. Ford, John McCullough and other well-known celebrities, who on behalf of Mrs. Alice Hoey, mother of Mr. Hoey, presented his young wife with a magnificent gold and diamond-studded locket, the occasion being the first anniversary of their marriage. Mr. Hoey responded in a pretty speech for his wife. The festivities were kept up to a late hour, and were heartily enjoyed by all present. John McCullough leaves here Oct. 1 for Richmond, Va., for a six weeks' trip under the direction of Mr. Ford. He will be supported by Eleanor Carey, Mrs. Octavia Allen, Milnes Levick and others. ..... George Rignold, assisted by Marie Wainwright and others. Business for the week fair. ..... Philo A. Clark, agent for Fanny Davenport, is at present in the city making arrangements for her appearance at the Academy of Music in "Pique" Oct. 8. Advices of Sept. 29.

THE PARK THEATRE, situated at Seventeenth street and Fairhill avenue, Philadelphia, will be opened for the first time Oct. 8, under the management of J. B. Moran and W. T. Ward, with a dramatic company. This establishment has undergone extensive alterations, and has all new scenery, painted by Gaspard Maeder and George Hilege.

THE WAITE COMBINATION played in Union City, Pa., Sept 29, and is billed in Meadville Oct. 1, 2, Connellville 3, 4, 5, Greenville 6.

PAUL MERRITT'S domestic drama entitled "Stolen Kisses" was produced at the Chestnut-street Theatre, Philadelphia, Sept. 24, for the first time in America.

The story is simple and interesting, with an ingenious construction, sparkling and natural dialogue, and situations worked up in a masterly manner, producing real and dramatic ability Twin brothers—Walter and Tom Spirit—originally humble acrobats—fell in love with the same lady, a fair equestrienne of the circus they were attached to. Walter at the time was the favored lover, but on the retirement of pique the lady threw Walter over and married Tom, and henceforth the twins became estranged and followed different careers. Walter, by economy and care, prospered, and became a millionaire. Tom continued his humble pursuit until disabled by an accident, when he fell into poverty. When the action of the piece commences the two brothers are widowers, each with one daughter grown up to womanhood. Walter, a rich merchant, under the assumed name of Templeton, changed his name to Temple, and his aim and ambition are to secure as husband for his daughter Jenny the Hon. Felix Freemantle, son of Viscount Frangman, whose gambling losses have completely placed him in the power of Temple, while poor Tom is in obscure lodgings with his pretty daughter Cherry, who alone therein enables them to eke out a struggling existence by the exercise of her skill. A young author who is known as Mr. Joy. Now, Cherry and the young author are in love with each other, and become engaged; but Cherry's dream of happiness is dispelled by a visit from Viscount Frangman, who declares the so-called Mr. Joy to be his son and heir Felix, and that he is engaged to be married to Miss Jenny, the daughter of Walter Temple, and at the same time Lord Frangman informs Tom that Mr. Temple is no other than Tom's brother, Walter Spirit. Jenny Temple, under the care for Felix Freemantle, but prefers Fred Gay, a medical student. In order to secure the Viscount Frangman's freedom from the grasp of Temple, Tom undertakes to consummate the union between Felix Freemantle and Jenny Temple, although he knows he is breaking, by so doing, the tender heart of his own daughter Cherry. Tom finally breaks down every existence of evil in his brother by producing a letter in which Tom's wife on her death-bed confessed she had never cared for Tom, but that her heart remained true to the love for him (Walter). The twin-brothers are once more reconciled, the Viscount is freed from his bondage, and the lovers are paired after their own hearts' choice. The cast was as follows: Viscount Frangman, W. Herbert; Felix Freemantle, W. J. Ferguson; Walter Temple, Bedford Williams; Tom Spirit, W. H. Sheridan; Fred Gay, F. W. Sancer; Justice Short, J. Kennedy; Cherry Spirit, Lillie Glover; Jenny Temple, Miss Kate Newton; Mrs. Jawkins, Mrs. E. J. Phillips. The part of Tom Spirit was well calculated for displaying many of W. H. Sheridan's powers as an actor; admirable in his "make-up," he was equally good in his rendering of the part; and Messrs. Bedford Williams and F. W. Sancer, who then made their first appearances this season, ably sustained their respective parts. "Stolen Kisses" was repeated during the past week, attracting well a moderate audience, and will be played Oct 3 by Leonard Grover's new play. The Remarkable History of Lispet."

"OUR ODDITIES," a new comedy by Stanley McKenna, was acted for the first time on any stage at the Leland Opera-house, Albany, N. Y., Sept. 24-26, the two previous evenings having been devoted to "Around the World in Eighty Days," which attracted a good attendance. Our correspondent, writing on Sept. 30, says:

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The best acting was done by Gilbert (who made a big hit), Mrs. Eberle and Ada Rehan, the latter also appearing to unusual advantage both as regards personal attractions and acting. Saturday the bill consisted of "Six Degrees of Crime" and "Black-eyed Susan." Oct. 1 John Brougham and company begin a week's engagement, the regular company going upon a tour in support of Charles T. Parsloe. Brougham and company have been in town during the past week lying idle, owing to Mr. Brougham's illness. ..... F. C. Bangs and combination appear in "The Soldier's Trust" Oct. 1, 2, 3, at Martin Hall, which will be occupied 5, 6 by Pitou & Burroughs' "Danicheff" Company.

FROM SAN FRANCISCO, Cal., our customary letter, dated Sept. 23, is as appended:

The disengaged professionals at present in this city and in the adjacent towns were never more numerous "in the memory of the oldest inhabitant." It is with no intention of discouraging those who meditate visiting this country in order to astonish us with their genius, and enrich themselves with our bright gold, that this information is volunteered; but it is with a desire to modify their rosy expectations, to contradict the glowing accounts which credulous beings are betrayed into believing, and also to deny the injurious statements with which evil disposed unfortunates are wont to embellish their often sad experience of Californian theatrical life. Ten years—nay, fifteen years—ago this city was without question the best paying place in America for recognized ability, and to some extent it still remains so; but of late the supply has far exceeded the demand, and in consequence salaries have been reduced. For artists of acknowledged ability there exist a fair field and plenty of favor; all others are strongly advised to shun this country as they would the side of a volcano. Could the influx of wandering professionals be checked—another batch arrived from Australia 20th—and all others be persuaded to believe that a dollar here is as difficult to get hold of and as easy to dispose of as in any place in the country, there would be less disappointment, less misery and fewer actors, singers, minstrels, and variety-haunting our streets while strongly emphasizing their desire to get out of this "adjective" city. This place contains a great many theatres in proportion to the population—too many, perhaps, to permit any one manager to do a steady paying business, and the natural consequence is sometimes good salaries, frequently poor salaries, often half salaries, and occasionally no salaries. Various kinds of entertainment were offered nightly last week: One dramatic, two operatic, one minstrel, two variety, four semi-respectable variety, besides occasional circus, concerts, etc., with one theatre closed..... At the California Theatre "Antony and Cleopatra" was withdrawn 21, when "A Wife's Peril" was presented, the occasion being the farewell benefit of Rose Eytinge, and her acting of the title-role was a rare adaptation of natural qualities to an assumed character. She was supported by Mrs. Judah, Clara Morton, Messrs. Harry Sinclair and Arnold Daly, and Henry Edwards as Baron de Marsan. "Oliver Twist" was produced 22, Miss Eytinge playing Nancy Sykes, Mr. Keene Fagin, and J. N. Long made an excellent Charley Bates. Stuart Robson and W. H. Crane appear 24 in "Forbidden Fruit"..... At Baldwin's Theatre the Kellogg Grand Opera Company presented "Martha" 19. Miss Kellogg as Leonore fully realized the high expectations which her reputation warranted, but the audience appeared to think her hearty applause not in order, and was wofully wanting in sympathy or enthusiasm. Azucena, in the person of Annie Louise Cary, was the chief attraction of the evening. Miss Cary's voice is wonderfully sweet and flexible, and her skill in vocalization rare and beautiful. She is a dramatic artist of the finest intuitions, magnetic presence, and rare expressive power. Manrico, by a person who shall be nameless, was unmercifully "cuyed" by the audience. "Martha," 21, when Tom Karl appeared as Lionel and G. A. Conly as Plunkett. The receipts last night averaged about. Hugh Strakosch has telegraphed for Joseph Mass and W. T. Carleton ..... At the Bush-street Theatre Caroline Richings-Bernard's English opera Company have appeared throughout the week to fair business. Henry Oates' fine tenor has made a pleasing impression, and Caroline Richings sang with much power and pathos. W. H. Tilla appeared 21, "Faust" following. Mesdames Nutt and Hicks' Company are announced to appear next week. J. K. Emmet, who arrived from Australia 20, will appear Oct. 15 in a new version of "Fritz"..... The gift ballets at Bernard's Minstrels continues to draw large houses. The Big 4—Smith, Waldron, Morton and Martin—in their grotesque songs and dances are the chief attraction. Fredericks, Ernest Linden and R. T. Tyrrell do some really good ballad-singing. Billy Sweatnam and Billy Rice are irresistibly amusing on the bones. John Hart and Pat Rooney appear next week. Sweatnam leaves Oct. 1 for Philadelphia, to operate with Sweatnam, Simpson & Shuart; Miss Nina Stanley, late Sweatnam Stadt Theatre, Mme. Racowitza appears 10-night in "The Old Diplomat"..... The Grand Opera-house will open Oct. 1 with an imported dramatic company..... At Adelphi Theatre, Geo. C. Thompson and the Reynolds Brothers are the stellar attractions..... Rose Eytinge, supported by Fred. Maeder, J. M. Ward, J. H. Vinson, Carl de Wyatt, and Miss Tate to play "Jack and Jill" 1. Interior, commencing 24, and will thereafter proceed East. H. J. Sargent's New Orleans Minstrels are doing well in the northern counties..... J. B. Bittings and G. R. Cain, Ella F. Badger and others appear in Petaluma next week ..... N. Griffi h, the Australian manager, goes East next week to engage the Dolsen Brothers..... The Alleghanians leave for the Southern States next week.

AT THE NATIONAL THEATRE, Washington, D. C., "The Danicheffs" was produced during the expired week. The cast of characters was an unusually happy one, and gave the first-class style of quality of Manager Ford's company. No expense was spared in placing the play upon the stage. The scenery and stage appointments were wellnigh perfect, and elicited general praise. Of the company we can safely say that a stronger and more talented one has not been seen in this city for years. Louis L. James as Osip surpassed any previous effort of his that we have ever witnessed; Milnes Levick as Count Danicheff gave a masterly personation; George Denham as Zakaroff added to his long list of successful characters a remarkable character representations that will not soon be forgotten; the Countess Danicheff of Mrs. Octavia Allen was natural, effective, and artistic. Miss Eleanor Carey, late of the California theatres, made her first appearance here as Anna, and by her youthful beauty, sympathetic voice, grace of movement, and natural acting, at once established herself as a favorite. Miss Annie Story, a leading amateur actress here for several seasons, made her debut on the regular boards, appearing as the Princess Sissi, and looked and dressed the part admirably. Experience among trained actors may bring about in time all that is necessary to render her valuable as a stock actress. She is a lady of culture and possesses talent, and we hope study and careful training will crown her laudable ambition with success. Mrs. Germon and Miss Weidman created much merriment by their eccentric make-up and acting. The other characters were fairly rendered. "Belle Lamar," with Miss Story in the title-role, will be presented Oct. 1 and during the week. Lawrence Barrett and company open Oct. 1, Lingards 8, Boucicault 15, and Fanny Davenport 22. ..... Kiraffky's Opera-house the Broadway Combination during its second week has produced 'Frou-Frou' and 'Lemons,' both in splendid style, as regards acting, costuming, and scenery. The pieces were old to the city, however, and, as might have been foreseen, failed to draw in the face of the great opposition in the city at present."

"HENRY V" was produced at the Pittsburg (Pa.) Opera-house Sept 24, with George Rignold in the title-role, Jas. A. Meade as Pistol, Edward Coleman as Capt. Fluellen, Miss Marie Wainwright as Princess Katharine, and Miss Bradbrook as Mrs. Quickly. Mr. Rignold's rendering of the King was admirable throughout. Messrs. Meade and Coleman and Miss Wainwright and Miss Brabrook were brought here by Mr. Rignold, and their respective parts were satisfactorily sustained, and the whole company, Messrs. Nutt and Hicks and Miss Le Clair were especially effective in their support. The stage settings generally were elegant, but the costumes of some of the actors had the appearance of being in service a little too long. The play continued the attraction all the week to fair business. Mary Anderson opens in "Evadne" Oct. 1. ..... The Lingards and company appeared in Library Hall 24, in "Heart and Crown," Alice Dunning Lingard acting Marie Stuart; Miss Nina Stanley, Amy D. R. Young, Douglas; Mr. Jas. M. Hardie, Bothwell; and Edmund K. Collier, Darnley. The characterization of Alice Dunning Lingard was received with considerable favor, and she was honored with several calls before the curtain. Miss Lingard's Justice to-day (Tuesday) and Messrs. Hardie and Collier proved themselves excellent actors. The other characters were creditably represented by Miss A. D. Gra it, Miss Jenny Ross, Miss Amy Dalton, Messrs. W. Jacques, E. B. Holmes, A. H. Forrest, F. W. Rood, R. B. Warren, and E. F. Eberle. The farce of "Peter White" concluded the performance, in which Horace Lingard pleased the audience to an unusual degree as Peter White. "Heart and Crown" was repeated 25, 26, and matinee 29. "The Hunchback" has presented 27, "The Vestal" and "Sir Simon Simple" 28, and "Led Astray" night 29. Oct. 1 the Kiraffys, of which company Frank Hawley is the advance-agent. Advices of Sept. 29.

"CAMILLE" was chosen by Maud Granger to open her engagement at Ford's Grand Opera-house, Baltimore, Sept. 24, and it was well acted. It was performed 25, 29. "Broken Vows" was acted 26. As Raymonde, the star showed superior talents, but she is capable of much finer acting than her lines in the above play allow. ..... As Laurence, as during a second Miss Granger in her efforts to make the play a success, but failed for want of material. E. F. Knowles as Malgaingue and George Hoey as Suydam Livingston made the most of their respective roles. Mr. Hoey's make-up as Prof. Champagne was a capital piece of acting in the scene of the masked ball. M. Lanagan had a somewhat difficult role in the part of General Soubrikoff, but managed to handle it artistically. Lizzie Mahon as Madame Champagnac and Ada Braye as Lucille Champagnac were equally as good in their different interpretations. "Romeo and Juliet" was put on 28 and repeated 29. Her Juliet was marked by genuine pathos and true artistic feeling. As Romeo, Atkins Lawrence was satisfactory. George Hoey, as Tybalt, conceived the true meaning of the part and rendered them in an able manner. After the performance on Friday evening, this gentleman's rooms at Guy's Hotel were taken possession of by John T. Ford, John McCullough and other well-known celebrities, who on behalf of Mrs. Alice Hoey, mother of Mr. Hoey, presented his young wife with a magnificent gold and diamond-studded locket, the occasion being the first anniversary of their marriage. Mr. Hoey responded in a pretty speech for his wife. The festivities were kept up to a late hour, and were heartily enjoyed by all present. John McCullough leaves here Oct. 1 for Richmond, Va., for a six weeks' trip under the direction of Mr. Ford. He will be supported by Eleanor Carey, Mrs. Octavia Allen, Milnes Levick and others. ..... George Rignold, assisted by Marie Wainwright and others. Business for the week fair. ..... Philo A. Clark, agent for Fanny Davenport, is at present in the city making arrangements for her appearance at the Academy of Music in "Pique" Oct. 8. Advices of Sept. 29.

THE PARK THEATRE, situated at Seventeenth street and Fairhill avenue, Philadelphia, will be opened for the first time Oct. 8, under the management of J. B. Moran and W. T. Ward, with a dramatic company. This establishment has undergone extensive alterations, and has all new scenery, painted by Gaspard Maeder and George Hilege.

THE WAITE COMBINATION played in Union City, Pa., Sept 29, and is billed in Meadville Oct. 1, 2, Connellville 3, 4, 5, Greenville 6.

PAUL MERRITT'S domestic drama entitled "Stolen Kisses" was produced at the Chestnut-street Theatre, Philadelphia, Sept. 24, for the first time in America.

The story is simple and interesting, with an ingenious construction, sparkling and natural dialogue, and situations worked up in a masterly manner, producing real and dramatic ability Twin brothers—Walter and Tom Spirit—originally humble acrobats—fell in love with the same lady, a fair equestrienne of the circus they were attached to. Walter at the time was the favored lover, but on the retirement of pique the lady threw Walter over and married Tom, and henceforth the twins became estranged and followed different careers. Walter, by economy and care, prospered, and became a millionaire. Tom continued his humble pursuit until disabled by an accident, when he fell into poverty. When the action of the piece commences the two brothers are widowers, each with one daughter grown up to womanhood. Walter, a rich merchant, under the assumed name of Templeton, changed his name to Temple, and his aim and ambition are to secure as husband for his daughter Jenny the Hon. Felix Freemantle, son of Viscount Frangman, whose gambling losses have completely placed him in the power of Temple, while poor Tom is in obscure lodgings with his pretty daughter Cherry, who alone therein enables them to eke out a struggling existence by the exercise of her skill. A young author who is known as Mr. Joy. Now, Cherry and the young author are in love with each other, and become engaged; but Cherry's dream of happiness is dispelled by a visit from Viscount Frangman, who declares the so-called Mr. Joy to be his son and heir Felix, and that he is engaged to be married to Miss Jenny, the daughter of Walter Temple, and at the same time Lord Frangman informs Tom that Mr. Temple is no other than Tom's brother, Walter Spirit. Jenny Temple, under the care for Felix Freemantle, but prefers Fred Gay, a medical student. In order to secure the Viscount Frangman's freedom from the grasp of Temple, Tom undertakes to consummate the union between Felix Freemantle and Jenny Temple, although he knows he is breaking, by so doing, the tender heart of his own daughter Cherry. Tom finally breaks down every existence of evil in his brother by producing a letter in which Tom's wife on her death-bed confessed she had never cared for Tom, but that her heart remained true to the love for him (Walter). The twin-brothers are once more reconciled, the Viscount is freed from his bondage, and the lovers are paired after their own hearts' choice. The cast was as follows: Viscount Frangman, W. Herbert; Felix Freemantle, W. J. Ferguson; Walter Temple, Bedford Williams; Tom Spirit, W. H. Sheridan; Fred Gay, F. W. Sancer; Justice Short, J. Kennedy; Cherry Spirit, Lillie Glover; Jenny Temple, Miss Kate Newton; Mrs. Jawkins, Mrs. E. J. Phillips. The part of Tom Spirit was well calculated for displaying many of W. H. Sheridan's powers as an actor; admirable in his "make-up," he was equally good in his rendering of the part; and Messrs. Bedford Williams and F. W. Sancer, who then made their first appearances this season, ably sustained their respective parts. "Stolen Kisses" was repeated during the past week, attracting well a moderate audience, and will be played Oct 3 by Leonard Grover's new play. The Remarkable History of Lispet."

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MUSICAL.

THE OATES ENGLISH OPERA-BOUFFE COMPANY as organized for the season includes Alice Oates, Miss Elma Delaro, Miss Jeannie Winston, Mrs. Clara Fisher Maeder, Miss Chappelle, Miss Saenger, Miss Livingston, Miss Florence, Miss Richardson, Miss Campion, Miss Sylvie, Miss Timm, Messrs. Henri Laurent, Gustavus F. Hall, Harry Allen, Arthur H. Bell, Seymour, Leclerc, Cotta, Decker, Parent, Nichols, Mills Hall, and Kremer. The following operas will be performed for the first time in English: "La Perichole," "La Marjolaine," "Jeannette and Jeanneton," "Kosiki," "La Dragon de Villars," and "La Petite Mariee." A. Predigam will be the musical director and conductor, and Charles Levi acting-manager.

SPAULDING'S BELLRINGERS performed in Lonsdale, R. I., Sept. 27, North Attleboro, Mass., 28, Attleboro 29, and are billed in Canton Oct. 1, Stoughton 2, South Abington 3, East Bridgewater 4, Campello 5, and Brockton 6. Georgie Dean Spaulding has recently purchased a magnificent new solo cornet of the Conterois make.

WILL S. CLAYTON publishes a card stating that he will hereafter use his own name, Will K. Peck, professionally.

THE ORCHESTRAL PARTS of many of Harrison Millard's popular songs, a list of which is published elsewhere, can be obtained at his advertised address.

SOL SMITH RUSSELL'S COMBINATION is to show in Augusta, Ga., Oct. 1, Washington 2, Athens 3, Madison 4, Atlanta 5, 6, Griffin 8, Forsyth 9, Macon 10.

THE POPULAR SONGS "Branigan's Band" and "Over the Hill to the Poorhouse" can be obtained, with orchestral parts, at John N. Chadsey's advertised address.

TWO COLORED VOCALISTS, one to play the organ, are wanted for a lecture tour. See F. M. C.'s card.

A HARP is offered for sale by R. Dirago, who also advertises to furnish music for dancing purposes.

A LADY SOPRANO SINGER advertises for an engagement with an opera company. Address Jas. Smith, as per card.

MISS CLARA REINMANN, a native of Indianapolis, Ind., but who has been in Europe for seven years singing in royal opera in Berlin for a great part of the time, is billed for a concert at Dickens' Opera-house, Indianapolis, Ind., Oct. 1.

THE HYDE SISTERS were in Milwaukee, Wis., Sept. 27, 28, 29, and are billed in Green Bay, Wis., Oct. 1, 2, Appleton 3, Oshkosh 4, 5, Rond-du-Lac 6, 8, Beaver Dam 9.

C. E. COLE, clarionet and flute player, advertises for an engagement.

AT THE INTERNATIONAL EXHIBITION, Fairmount Park, Philadelphia, the musical features have been as follow during the last week: A telephone concert Sept. 25, in conjunction with one at Gilmore's Garden, New York, was duly announced a failure, the "telephone," in consequence of a defect in the electrical batteries, not being heard; Miss Emma Thursby sang at the sixth extra concert, Sept. 26; and Miss Annie Borie, soprano, was the principal soloist at the concerts Sept. 29, 30; sacred singing being also given on the last-mentioned days by the choir of the Holy Trinity and the Sunday Schools of Philadelphia. St. Alban Commandery will give a grand promenade concert Oct. 4.

THE AUTUMNAL concerts still draw good business at the Academy of Music, Baltimore, Md. On Sept. 24 Mme. Montague appeared, and gave an aria from "Fille du Regiment." She was in fine voice, and acquitted herself admirably. She also gave an aria from "Rigoletto" in equally as fine ma ner. On Thursday W. T. Carleton took the place of the young impersonator, and gained fresh laurels for his rendition of airs from popular operas. On Oct. 1 there are to be additions. Max Maretzek, the conductor of the concerts, has been tendered a benefit by leading citizens, and through the kindness of Major Ferguson of the Academy, who has put his house at the disposal of this eminent musician, it has been set for Thursday, Oct. 4.

BOGAN'S BANJO MANUAL, "Dancing Without a Master," and his professional banjos are advertised in another column, with prices.

H. ANGEL, leader of the house address find in another column, wants an engagement. He can also play the viola.

THE HOLMAN OPERA TROUPE is to perform in Erie, Pa., Oct. 8, 9, Titusville 10, Oil City 11, Parker's 12, Petrolia 13, Pittsburg 15 for one week.

MAX MARETZEK is to give a matinee concert in Washington, D. C., Oct. 6.

A TENOR VOCALIST, who can play organ accompaniments, is wanted by Charles McGinnis, who advertises.

ROE STEPHENS' professional tambourines are advertised in another column.

VARIETY HALLS.

OF VARIETY AFFAIRS in Cincinnati our correspondent, dating Sept. 28, furnishes the following summary:

The Coliseum opened for the season 23 to a packed house. The attendance continued large 23 (Sunday), but since then there has been a decided falling-off. The opening company embraced Fred. Warren, Dutch comique; the three Cummings Brothers, Irish sketches and dancing; Murphy and Mack in Irish sketches, Retlaw and Renou on the trapeze, Keating and Sands in a sketch, Prof. Hughes and Troupe in an acrobatic act, Mlle. Rhea, serpentine dancer, Alice Destellini, operatic vocalisms; Alice De Rock and Mattie Seymour, comediennes; Maggie Gray, vocalist; La Belle Estelle, song-and-dance, and J. R. Lee, Irish comedian. The hall seems to need an experienced professional for stage director. E. Fox is acting as business-manager. The only departure will be Alice Destellini, who opens in Newark, N. J., 30. Arrivals announced ..... Charles S. Rogers and Mattie Vickers in their capital act of the Vokes Family order, the Meberton Brothers, Irish and sketch dancing, Belle Hall and Green in clogs and song-and-dance, and John Le Claire, gymnast, were the newcomers at Heuck's during the past week. The latter is one of the few gymnastic feats of their performances were introduced into the spectacle of "A Tale of Enchantment." The dramatic portion of the play was rendered in excellent style by Misses S. Edwin, George Arnold, James Douglass, Alice Placide and Katie Edwards. Houses crowded. Departures 29: Palmer & Co.'s "Tale of Enchantment," Baltimore, and Geo. C. Davis to Macauley's Theatre, Louisville. Opening Oct. 1: The Four Allen Sisters and Julian and Jule Keen in the drama of "Chris." ..... The new appearances at the National Theatre Comique Sept. 24 were Frank Jones, John R. Haley and Eldridge, and Tommy Neil, Conway and Hicks, who were underlined, broke their engagement without appearing on the night of opening, Sept. 24, alleging illness. Mr. Jones appeared in his drama "The Black Hand," in which Mr. Weaver played Sam very nicely, and Miss Alice Vaughan, Mary, a very pretty piece of stage mechanism was displayed in the piece with the aid of a calcium illustrating the setting sun and rising moon, followed by a storm, in which real rain fell. Dora Dawron gave her double-voiced songs; Charles Edwards took well in Dutch songs; Haley and Eldridge figured in song-and-dance, and Tommy Neil in Irish songs. Biz. light. Departures: The Etzeltine Sisters, for Shickling's, city; John R. Weaver, Indianapolis; Frank Jones, Alice Montague, Tommy Neil and Haley and Eldridge, Cincinnati; Mlle. Rhea and Frankie Christie, Ella Stowe, Billy Havle and Ross and Carr ..... William and Jennie Reed in neatly-performed sketches and Nat. Carter, herculean gymnasium plantation duets were the new people at Shickling's Academy of Music 24. Biz very light. Departures: Barry and Hamilton, Cal.; Johnny Smith and Mollie Sommers, Globe, St. Louis; the Reeds, to the Grand Central, Philadelphia; Ella Arnold, Indianapolis; and Leth. Weber. Opening 29: Robert Butler and troupe of acrobats; "Jack and Jill;" Etzeltine Sisters' Lavant Brothers, Belle Fosselle, Morris Brothers, Erba Robeson, and the Castellos ..... The Blaisdell Brothers' Troupe of acrobats, Mlle. Emma Jutau and George Brown, aerial performers, were the new arrivals at Sproal's Fourth avenue Theatre on Sept. 24.

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